THE COMMISSION OF FINE ARTS

ESTABLISHED • BY • CONGRESS • MAY • 17, 1910

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

202-566-1066

MEETING OF THE COMMISSION OF FINE ARTS

22 October 1987

AM 10:00 CONVENE, 708 Jackson Place, N. W., Washington, D. C.

I. ADMINISTRATION

A. Approval of 18 September 1987 minutes

B. Dates of next meetings:

19 November 1987 (Thursday)

17 December 1987 (Thursday)

C. Proposed dates of 1988 meetings

II. SUBMISSIONS AND REVIEWS

A. Department of the Interior, Office of the Secretary

CFA 22/Oct/87-1, Vietnam Memorial. Addition of a statue representing women in the military who served in Vietnam.

B. Department of the Army, Corps of Engineers

CFA 22/Oct/87-2, Arlington National Cemetery Visitors' Center parking facility. Design of toll booths.

C. Department of the Navy, Chesapeake Division

CFA 22/Oct/87-3, Naval Security Station, Nebraska and Massachusetts Avenues, N. W. Design of Communications and Automated Data Processing Facility.

II. SUBMISSIONS AND REVIEWS continued, 22 October 1987

D. Pennsylvania Avenue Development Corporation

1. CFA 22/Oct/87-4, 600 Indiana Avenue, N. W., Westminster, Phase II. Design of new building.

2. CFA 22/Oct/87-5, 7th and Indiana Avenue, N. W., Fireman's Fund Insurance Building. Renovation and addition of new building.

PM 12:30-1:00 LUNCH

E. District of Columbia Government, Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

a. S.L. 87-137, 25 Louisiana Avenue, N. W. Concept design for Teamsters Building addition.

b. S.L. 88-01, 5th and H Streets, N. W., Chinatown Gateway. Design for new gateway.

c. S.L. 88-03, 501-13th Street, N. W., Warner Theatre. Concept design for alteration and 2-story addition and new infill building.

d. Appendix I.

2. Old Georgetown Act

a. O.G. 87-196, -197, 3307 M Street, N. W. and 1213 Bank Street, N. W. Raze (Status of proposed replacement building design concept.)

b. Appendix II.

F. Department of the Treasury, U. S. Mint

CFA 22/Oct/87-6, Aaron Copland medal. Designs.

SHIPSTEAD-LUCE SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
S.L. 87-131	1810 Randolph Street Hart Residence	Fence

ACTION: Returned without Action. Submission is outside jurisdiction of the Commission of Fine Arts.

S.L. 88-02	1921 Biltmore Street Righini Residence	Roof sun deck

ACTION: Returned without Action. Submission is outside of jurisdiction of the Commission of Fine Arts.

S.L. 88-05	3100 Macomb Street, N.W. Washington International School	New gates

ACTION: No objection to issuance of permit for proposed gates as shown in drawings received and dated 7 October 1987.

S.L. 88-07	4001 17th Street, N.W. St. John Russian Orthodox Church	Passageway addition

ACTION: No objection to issuance of permit for proposed addition of passageway as shown in drawings received and dated 16 October 1987.

S.L. 88-08	1715 Hobart Street, N.W. Jones Residence	Replacement of siding

ACTION: Returned without Action. Submission is outside jurisdiction of the Commission of Fine Arts.

NO.	ADDRESS AND OWNER	PROJECT
S.L. 88-09	3434 Oakwood Terrace, N.W. Culver Residence	Fence

ACTION: Returned without Action. Submission is outside jurisdiction of the Commission of Fine Arts.

S.L. 88-10	226 Massachusetts Avenue, N.E. Sam Steinberg	Awning

ACTION: Returned without Action. Submission is outside jurisdiction of the Commission of Fine Arts.

OLD GEORGETOWN SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
O.G. 87-208	1301 Wisconsin Avenue, N.W. Ethel Gertrude Gantz (Little Tavern)	Installation of windows, doors, and signs

ACTION: Recommend against issuance of permit for proposed installation of windows, doors and signs as shown in drawings received and dated 16 September 1987. Submission does not conform to previously approved concept submission. See previous Action (O.G. 87-172).

O.G. 87-164	3032 R Street, N.W. Cohen Residence	Rear addition

ACTION: Recommend against issuance of permit for proposed rear addition as shown in drawings received and dated 29 July 1987. No objection to concept of addition but recommend further design studies.

O.G. 87-206	1669 31st Street, N.W. El Jamila N.V.	Design for new bay window

ACTION: No objection to issuance of permit for proposed bay window as shown in drawings for scheme C received and dated 16 September 1987.

O.G. 87-219	1600 Wisconsin Avenue, N.W. The Den Trust	New building

ACTION: No objection to issuance of permit for construction of proposed new building as shown in working drawings received and dated 16 September 1987 which conform to previously approved concept submission. See previous Action (O.G. 87-59). Separate submission for sign and awnings should be presented.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 87-218	1703 32nd Street, N.W. Dumbarton Oaks	Addition

ACTION: No objection to issuance of permit for construction of addition as shown in working drawings received and dated 23 September 1987 which conform to previously approved concept submission. See previous Action (O.G. 87-24).

O.G. 87-215	3328 O Street, N.W. Espinel Residence	Addition to replace porch

ACTION: No objection to issuance of permit for construction of proposed addition to replace rear porch as shown in working drawings received and dated 18 September 1987 which conform to previously approved concept submission. See previous Action (O.G. 87-108).

O.G. 87-191	3314 N Street, N.W. Rossotti Residence	Addition

ACTION: No objection to issuance of permit for construction of proposed addition as shown in working drawings received and dated 26 August 1987 which conform to previously approved concept submission. See previous Action (O.G. 87-58).

O.G. 87-207	1660 33rd Street, N.W. 1660 33rd Street Associates	Replacement of windows

ACTION: No objection to issuance of permit for proposed replacement of windows as shown in drawings received and dated 16 September 1987. Recommend replacement windows match 1/1 second floor windows.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 87-193	1607 31st Street, N.W. Ronald Snider	Replacement of porch posts

ACTION: No objection to issuance of permit for proposed replacement of porch posts as shown in drawings received and dated 26 August 1987.

O.G. 87-195	2722 O Street, N.W. Rolf Graage	Alteration of garage and entry doors

ACTION: Recommend against issuance of permit for proposed alteration of garage and entry doors as shown in drawings received and dated 2 September 1987. Recommend further studies of other alternatives (metal gates).

O.G. 87-204	2750 Q Street, N.W. Rubin Residence	Alteration of fence

ACTION: No objection to issuance of permit for alteration of fence as shown in drawings received and dated 16 September 1987.

O.G. 87-213	1046 Potomac Avenue, N.W. R. B. Associates Georgetown Arts Center	Signs and door alteration

ACTION: No objection to issuance of permit for signs as shown in supplemental drawings received and dated 2 October 1987 which conform to recommendations presented during the Georgetown Board Meeting 29 September 1987. Resubmit further studies for the alteration of door.

O.G. 87-205	1600 Wisconsin Avenue The Den Trust	New building

ACTION: Superseded by case No. O.G. 87-219.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 87-147	3281 M Street, N.W. Colorfax Laboratories Inc.	Awning

ACTION: No objection to issuance of permit for installation of awning. Note that new awning should follow location and configuration of existing adjacent awning.

O.G. 87-142	2715 Q Street, N.W. National Society of Colonial Dames	Addition - conceptual

ACTION: Superseded by case O.G. 87-186.

O.G. 87-186	2715 Q Street, N.W. National Society of Colonial Dames	Further studies - conceptual

ACTION: Superseded by case O.G. 87-211.

O.G. 87-157	3311 M Street, N.W. Colonial Georgetown	Razing - conceptual

ACTION: Superseded by case O.G. 87-196.

O.G. 87-160	1213 Bank Street, N.W. Colonial Georgetown	Razing - conceptual

ACTION: Superseded by case O.G. 87-197.

O.G. 87-199	3151 M Street, N.W. Riggs National Bank	Addition

ACTION: No objection to issuance of permit for construction of proposed addition and alteration as shown in working drawings received and dated 16 September 1987 which conform to previously approved concept submission. See previous Action (O.G. 87-185).

NO.	ADDRESS AND OWNER	PROJECT
O.G. 87-198	3151 M Street, N.W. Riggs National Bank	Temporary structure

ACTION: No objection to issuance of permit for construction of proposed six month temporary structure as shown in working drawings received and dated 16 September 1987 which conform to previously approved concept submission. See previous Action (O.G. 87-184).

O.G. 87-200	3034 Q Street, N.W. Robin Smith	Rear porch addition

ACTION: No objection to issuance of permit for proposed rear porch addition as shown in drawings received and dated 6 October 1987 which conform to suggestions presented by the Board.

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS MAY 17, 1910

J. CARTER BROWN, Chairman

CAROLYN J. DEAVER
ROY M. GOODMAN
FREDERICK E. HART
NEIL H. PORTERFIELD
PASCAL REGAN
DIANE WOLF

CHARLES H. ATHERTON, Secretary

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006
202–566–1066

MEETING OF THE COMMISSION OF FINE ARTS

22 October 1987

The meeting was convened at 10:00 a.m. in the Commission of Fine Arts offices at 708 Jackson Place, N.W., Washington, D.C., after a tour of project sites.

Members present:
Hon. J. Carter Brown, Chairman
Hon. Carolyn J. Deaver
Hon. Roy M. Goodman
Hon. Frederick E. Hart
Hon. Neil H. Porterfield
Hon. Diane Wolf

Staff present:
Mr. Charles H. Atherton, Secretary
Mr. Donald B. Myer, Assistant Secretary
Mr. Jose Martinez-Canino
Mr. Jeffrey R. Carson
Miss Gretchen Christison
Mrs. Sue A. Kohler

I. ADMINISTRATION

A. Minutes from the 18 September 1987 meeting were approved.

B. Dates for the next meetings were set without objection as 19 November and 17 December 1987. A 1988 meeting schedule was discussed with a draft schedule to be circulated for members' study and approval.

II. SUBMISSIONS AND REVIEWS

A. Department of Interior, Office of the Secretary

CFA 22/Oct/87-1, Vietnam Memorial. Addition of a statue representing women in the military who served in Vietnam.

Prior to this discussion, Mr. Hart suggested that he refrain from voting on this project because of prior involvement with the location of his own sculpture group at the memorial. He would offer his testimony as one who had special knowledge of the memorial if that was the pleasure of

the other Commission members. The other members agreed and the Chairman asked to proceed with the presentation.

The Secretary began the presentation which included a model of the proposed statue and a site plan locating it in a grove of trees to the southeast of the Vietnam Memorial wall. Advance material had been sent to the members ahead of the meeting and the Commission had visited the site earlier in the morning. The Secretary indicated that the submission had come from Secretary of Interior Hodel with his favorable recommendation. The Secretary then read Mr. Hodel's letter and introduced Ms. Donna Marie Boulay who would lead the presentation in favor of the statue's placement in the memorial area. She then introduced Senator Dave Durenberger as one of the supporters of the memorial. EXHIBIT A

Senator Durenberger gave the proposal his strong support for completing the memorial with the added statue, saying that Americans would not rest until this was done. He indicated that there was much strong support for the project and asked for the Commission's prompt and favorable consideration. The Senator was followed by the project's Executive Director, Ms. Mills-Rittman who indicated that two-hundred-and-fifty thousand women had served in the Vietnam War era and ten thousand in Vietnam itself. She went on to describe the hard work and effort which had gone into the project and the need for recognition of those who had served in the war.

Ms. Boulay then introduced a number of women veterans in the room saying they were a few of thousands of supporters. She then went on to describe her personal experiences as a nurse in Vietnam. She introduced several other proponents of the project including Mr. Chuck Heger, Ms. Diane Evans, the sculptor and the landscape architect.

Mr. Roger Brodin, the sculptor, described his commitment to the cause and his efforts to represent some 10,000 women who had served in Vietnam. He also described his intent to make the statue compatible with Mr. Hart's sculpture group and in the same "style" and scale with the existing figures. He felt the placement at the opposite end of the wall from Mr. Hart's sculpture was appropriate. He relied on a realistic figure to convey the message and used a 21 year old model (to represent the typical age of those who served), and an authentic uniform of an Army nurse.

Ms. Boulay then introduced Mr. Stephen Bonsner Young who spoke in favor of the project. Ms. Sandy Fornshill spoke for Mr. Jack Wheeler further recommending the added statue. The final speaker from the proponents was Mr. Elliot Rhodeside, the landscape architect. Mr. Rhodeside discussed the alternative sites which had been studied and how the recommended site had seemed the most appropriate one. He also discussed circulation and views to and from the statue. The statue would be within a circular walkway within an existing tree opening, facing the end of the east wall as if in contemplation. He concluded saying that their design effort had been to integrate the statue into its context with

dignity in a simple compatible way. The Chairman thanked Mr. Rhodeside and called on several other persons who had indicated a desire to speak on the proposal.

Mr. Carl Stout, who had served 22-years in the Army, and Captain John Bender, U.S. Coast Guard, Retired, spoke in favor of the project. The Secretary then read in the order received a list of members of Congress who wished to endorse the project:

Senator Nancy Kassenbaum
Congressman Steve Gunderson
Senator Robert Dole
Senator Barbara Mikulski
Senator Rudy Boschiwtz
Congressman Bruce Veno
Congressman Lane Evans
Senator Alan Cranston
Congressman Vince Weber

He also indicated that he had received two phone calls that morning in favor of the project.

Mr. Robert Doubek, the former director of the Vietnam Memorial then spoke against the proposal on the basis that the present memorial represented all veterans without literal depiction of every category. He also pointed out that the inscription on top of the wall says, "In Honor of the Men and Women of the Armed Forces." He also suggested that allowing this change to the existing memorial would be creating a precedent for all manner of literal depictions and additions. As he urged rejection of the proposal, he pointed out Public Law 99-610, enacted November 1986, which authorized establishment of a memorial on Federal land to honor women who have served in the United States armed services. Mr. Doubek then introduced Mr. Kent Cooper, the architect-of-record for the memorial designed by Maya Lin.

Mr. Cooper told of his involvement with the original memorial and his skepticism about adding Mr. Hart's sculpture. However, he stated that the elements had been studied and located with great care, and ended up working beautifully. He felt that the alternative site studies presented by Mr. Rhodeside were evidence that there was not a clearly superior or workable site in the Memorial. He also expressed his concern about proliferation of statuary at the Memorial. Though he felt that additional, dignified commemoration was a possibility, the proposal before the Commission was not appropriate and he recommended rejection. The Chairman asked him to expand on the question of additional elements and Mr. Cooper suggested that plaques or benches might be opportunities, but not anything which would alter the basic sequence of entry which he stated was unique.

Mr. Joe Brown, a landscape architect from the EDAW firm involved with the original Memorial, then spoke against the proposal associating

his comments with those of Mr. Cooper and adding that the proposal may not be adequate for the job. He said that the added statue would more than likely be a great let down and anticlimax due to the poor siting and should be replaced by a special site adequate and more eloquent to the cause. Ms. Carla Corbin, the project architect for Mr. Cooper, then spoke against the proposal. At this point Mr. Doubek noted that a letter from Maya Lin, the original designer had come concerning the proposal. The Chairman then read it.

Ms. Lin's letter recommended against the proposal on the basis of its interference with a memorial which had considerable difficulty in the completion of its original concept, but had existed peacefully for five years. The Secretary indicated that several other letters had arrived in opposition to the concept or the design. At this point the Chairman asked that the Commission Members comment. EXHIBIT A-1

Mr. Porterfield started off by associating with Joe Brown's remarks saying the present design is a success capable of unparalleled visitor emotion. His opinion was that the proposal would not accomplish what the proponents hoped. He stated that the design involved a sequential experience and the new statue would be outside of it. He felt that the possibility of destroying the dynamics of the Memorial was significant and that the statue probably would not accomplish what was hoped.

Mrs. Deaver then spoke of the difficulty of the decision, noting that the original Memorial had been designed and erected prior to her tenure on the Commission. She added that she had followed the controversy of the addition of statues to the Memorial as a member of the public and had been originally dubious about adding Mr. Hart's sculpture group. She had felt that the addition clarified something which was not necessary, but could be revealed personally. She said that she now feels she was wrong, but that the Memorial does work as it is. She said that the Memorial is complete, it makes a statement, and it should be left as it is.

The Chairman asked Miss Wolf for comment and she said that she wished to study the matter further. He then offered the floor to Mr. Hart who described his experience in adding the statue group to the original competition winning design. He described the process of determining that literal depiction of all participants in the War would not be appropriate and therefore using a depiction of infantrymen representing the group which numerically bore the greatest burden in the War, was fully symbolic of all who had served. He said that putting additional focal elements into the Memorial could demolish its impact and balance.

The Chairman said that the testimony had been moving and related to a justified and impressive record of service. He pointed out that Senator Durenberger's statement suggested that women's sacrifices were unrecorded, yet the names of those who had died in the Vietnam War were recorded literally on the wall. He mentioned Ms. Boulay's description of

the figure's stethoscope as being symbolic of listening and hearing. The Chairman said that the figures presently at the Memorial were symbolic of humankind and everyone who had served. He contrasted the legislative process which is one of addition and compromise to the artistic process which involves completion. He felt that completeness was crucial in this case and that adding a new figure to the Memorial would work in the reverse of what was intended and dramatize incompleteness from the point of literal representation. He also expressed a fear about future proliferation of additional memorial elements. He stated that Congress has recognized memorial proliferation as a problem in its recent Commemorative Works Act, and the need for memorializing military women with an armed forces woman's memorial act which recently was enacted into law. In closing, he said that the proposal was really an afterthought and was not good enough for the intended purpose.

Senator Goodman reiterated the difficulty of the decision and how there could be serious hesitation on the aesthetic basis of changing the Memorial's equilibrium. He also was aware of an imbalance in recognition of the extraordinary contribution made by nurses. Though he was inclined to have voted against the proposal at the beginning of the meeting, he felt that the deeply moving presentation by the sponsors had put him on the side favoring the inclusion of new elements. He said that the proposal was in total balance and a highly appropriate recognition of the real role of women in the Vietnam War.

Miss Wolf mentioned the recently authorized memorial to all women who have served in the armed services. The Chairman added that he understood that there was a group charged with organizing the project by Congress and that they had five years to get a design and raise money. Sen. Goodman pointed out that there is a difference between authorization and construction of a memorial. The Chairman recalled that the Memorial was intended to have a "healing" effect, and said that reopening wounds would be misguided liberalism. With that, Mr. Porterfield moved disapproval of the project. Mrs. Deaver seconded the motion and it carried with Mr. Hart abstaining, and Sen. Goodman voting against it.

EXHIBITS A-2,3, 4,5

B. Department of the Army, Corps of Engineers

CFA 22/Oct/87-2, Arlington National Cemetery Visitors' Center parking facility. Design of toll booths.

Mr. Myer presented drawings for new anodized metal guard booths near the parking structure at the Arlington Cemetery Visitors Center. These would be used to give information on parking, assisting handicapped, and collecting parking fees from tourists (vs. those visiting specific grave sites). One of the parking structure drivers had been eliminated, increasing the landscaped area. Otherwise it was a presentation keeping the Commission apprised of those details being developed for the project. Christopher Lethbridge, the architect, responded to a question by Mr. Porterfield, saying that the guard booths were a modification of a

standard product. After brief discussion, the Chairman stated that the presentation was approved without objection. EXHIBIT B

C. Department of the Navy, Chesapeake Division

CFA 22/Oct/87-3, Naval Security Station, Nebraska and Massachusetts Avenues, N.W. Design of Communications and Automated Data Processing Facility.

Mr. Martinez presented drawings showing a proposed gable roofed, brick addition to a traditional complex which would be located within a court area and not visible from public space around the post. Mr. Rich Hill of the Navy confirmed that there would be no view from public space. With that there was unanimous approval of the project. EXHIBIT C

D. Pennsylvania Avenue Development Corporation

1. CFA 22/Oct/87-5, Fireman's Fund Insurance Building. Renovation and addition.

Mr. Carson presented drawings, photographs and a model depicting renovation of the brick, Victorian Fireman's Fund building and adding a sizeable office structure to its north along 7th Street, N.W. He introduced the PADC representative, Mr. Chyun, who said that the Corporation had approved the project with the exception of the dome on the corner turret.

Mr. Colden Florance, the architect, then presented the designs saying that the new structure would have limestone veneer and cast stone and relate to 7th Street commercial buildings rather than the Federal Triangle. He mentioned that the project was adjacent to several smaller historic structures and served as the terminus of commercial 7th Street. Miss Wolf asked about the penthouse of the new portion of the project. Mr. Florance responded that this was an odd-shaped site putting unusual constraints of the penthouse. There was some general discussion resulting in a Commission suggestion that the penthouse be treated more like a regular part of the building than a mechanical box. There was additional discussion about what the material of the dome should be. The original had been either slate or tile, the architects were proposing to make it light-weight metal to avoid structural problems with the old building. The project was unanimously approved with the proviso that the penthouse be restudied and the dome be as authentic as possible in appearance.

EXHIBIT D

2. CFA 22/Oct/87-4, 600 Indiana Avenue, N.W. Westminster, Phase II. Design of new building.

Mr. Carson presented drawings and a model for this proposed new building which would have a section of apartments on the corner of Sixth Street and an office section mid-block along Indiana Avenue. The apartment section would be brick and feature a tower on the corner of 6th and Indiana. The office section would have a precast exterior with some

INDIANA AVENUE ELEVATION
315 7TH STREET, N.W.
9/9/87
1/8" = 1' - 0"

22 Oct. 87-5 PADC
7th and Indiana Avenue
Firemen's Insurance
Fund

brick trim, giving the visual impression of two separate buildings with different uses. Mr. Chyun related that the Commission had reviewed a prior design more closely tied to Westminster Phase I facing Pennsylvania Avenue. He noted PADC enthusiasm for a change in ownership and use and introduced the architect Mr. George Hartman. Mr. Hartman presented the designs and received comments on the proposed red brick. Though Miss Wolf questioned this strong color which could be seen above lighter and historic buildings, Mr. Hartman said that the choice had been made to connote residential use and a relation to the other brick buildings on Indiana Avenue and to the north. Mr. Porterfield said that he rather liked a contrast to the buildings along Pennsylvania Avenue. Mr. Chyun mentioned several other brick projects in the immediate vicinity and an effort to have some continuity between them. The design was unanimously approved with the reservation that brick colors would be presented for further discussion and approval. EXHIBIT E

RECESS: The Commission adjourned for lunch at 12:55 p.m. and reconvened at 1:25 p.m.

E. District of Columbia Government, Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

a. S.L. 87-137, 25 Louisiana Avenue, N.W. Design for Teamsters Building addition.

Mr. Myer presented photographs showing the existing building and the proposed rooftop addition. He mentioned that the members had visited the site earlier in the day and introduced the architect, Mr. Vlastimil Koubek. Mr. Koubek's design involved removing a roof terrace area from the original building and adding a couple floors in a very simple, if not abrupt manner. Mr. Hart said that he liked the original building and regretted a change that eliminated the character given by the roof terrace. The Chairman indicated his concern about matching the facade marble but was sympathetic to the need for maximizing additional office space.

Miss Wolf pointed out the importance of the site and its location abutting the Capitol grounds. She suggested a preference for setbacks for the new addition on a forty-five degree angle. Mr. Porterfield indicated that adding more to something good was not always desirable, and that adding to such a building was always very difficult. He felt that actual articulation of the addition may be better than a simple vertical extension. The Chairman also suggested that the building have something to finish off the top, not have the appearance that it was just sliced off. The Members asked Mr. Koubek to study the design further and to present the project with a model so that the design could be more carefully assessed. EXHIBIT F

PENNSYLVANIA PLAZA

HARTMAN-COX ARCHITECTS

INDIANA AVENUE

16 SEPTEMBER, 1987

22 October 1987

22 Oct. 87-4 PADC
600 Indiana Avenue
Westminster Phase II

b. S.L. 88-1, 5th and H Streets, N.W. Chinatown Gateway. Design for new gateway.

Mr. Carson presented final drawings for the gateway proposed for the east end of Chinatown. The gate would be a gift to the city from the Chinese Consolidated Benevolent Association of America. It would be an answering element to the gate given by Bejing government at the west end of Chinatown. He introduced Mr. Peter Liu, the architect, and Mr. Ying, from the Association. The gate had been originally presented to the Commission one year before and there had been no objection to its installation, on the Commission's part, but some discussion about the location had occurred, especially in regard to the hotel entrance. The final submission showed the gate located closer to 5th Street and away from the existing hotel entrance. The revised siting seemed appropriate and the project was approved unanimously. EXHIBIT F

c. S.L. 88-03, 510-13th Street, N.W. Warner Theatre. Designs for alteration and 3-story addition.

Mr. Martinez presented drawings and photographs depicting a renovation of the Warner Theatre building including new office space on the roof and an infill building to the east. He mentioned that both the building and the theatre space inside are designated landmarks. There would be some changes to both landmarks, but in essence they were being preserved. He introduced the architect, Shalom Baranes, who showed slides of the building, its site and the proposals. He explained that the interior of the original building was very tight because of the mix of theatre and office space. There was little back stage area and the service core for offices was crowded into the front corner. Some of the stage areas faced E Street, thus causing some unusual facade arrangements. These areas would be reconfigured by the plans and retail space would be included on the ground floor. There was some general discussion including a suggestion that additional information on the actual cornice detail be shown to indicate how it actually would look in natural existing conditions. Both Mr. Hart and the Chairman expressed delight at the project and what it would contribute to this part of the city. The concept design was approved without objection. EXHIBIT F

INTRODUCTION: Miss Michelle Gillam, the District of Columbia Building Permit Division Chief was introduced at this point. Mr. Myer pointed out that all Georgetown and Shipstead-Luce Act cases were submitted to the Commission by her office.

2. Old Georgetown Act

a. O.G. 87-196, -197, 3307 M Street, N.W. and 1213 Bank Street, N.W. Raze applications and status of proposed replacement building designs.

Mr. Myer said the razing involved two buildings which the Commission had gone by the prior month and that the action requested

WARNER THEATRE

ARCHITECT

SHALOM BARANES ASSOCIATES

2 OCTOBER 1987

DEVELOPER

THE KAEMPFER COMPANY

S.L. 88-03 (PADC)
501 13th Street, N.W.
Warner Theatre
Renovation & Addition

involved razing only. The concept designs were still under study by the Board, but since the matter had been pending from 22 July 1987, some sense of direction from the Commission seemed in order. The Board had studied the proposals on several occasions in public session and had visited the site twice and were convinced that the existing buildings did not contribute to the character of the historic district and were not in themselves historic nor architecturally important. This was corroborated by documentation submitted by the applicants, and inspection.

Mr. Myer also pointed out that there had been opposition to the razing and the new construction from several neighbors who were concerned about the mass, height and impact on their rowhouses on Prospect Street. He added that the staff had contacted the ANC to get their views on the project and that there had been a letter from Commissioner Quirk, who was present and asked to read it.

The ANC letter made several points including: an opposition to a four-story building, a desire to have direct information for the ANC from the developer, and that the Commission of Fine Arts limit their action to the subject of the razing, and that no concept approvals be given at this time. Mr. Myer pointed out that this was consistent with the Board's recommendation. Several questions were raised about how the Board's report was arrived at. The Secretary said that the Board had asked to be taken to the site, after their last meeting, prior to making their final judgment. They had wished to have another look at the buildings proposed for demolition before passing their advice on the Commission. The concept design would be taken up at a future meeting of the Board prior to any action being recommended to the Commission.

Mr. Baranes said that the architects had been before the Georgetown Board two or three times and had made considerable changes to the design, including a reduction from four stories to three stories. He added that he felt he owed it to his client to let the Commission know what was being proposed and to see if there would be any problems on the horizon. The Chairman said that without making any commitment to the design, he felt that the Commission owed Mr. Baranes the opportunity to put his comments on the record. He then went on to describe a mixed-use project. He also discussed attempts to keep the revised cornice line compatible with adjacent developments. Miss Wolf asked about service and access. Mr. Baranes said that they had determined that this should come off Bank Street, vs. M Street (the D.C. Public Works office had told the Commission staff they agreed with this). He also pointed out on the model how the Prospect Street residences used the alleyway behind his site for auto access to park in their rear yards. He pointed to the fact that they had a four foot wide alley and were using private land from the project site to reach their parking areas. At this point the Chairman directed discussion to the razing permits.

ANC Commissioner Kilpatrick then pointed out that the Bank Street site was the location of an early bank and that it would be desirable to have some archaeological investigation. He stated that the present

buildings had no significance, the prior banking structure was very historic. Mr. Kilpatrick also mentioned the distinctive fan-shaped paving pattern on this section of Bank Street and suggested that an effort be made to retain it, (Commission of Fine Arts, GEORGETOWN ARCHITECTURE, survey 10, HABS No. D.C.-252).

Mr. Porterfield said that he wanted clarification of which buildings were proposed for demolition. Mr. Hart indicated that the discussion had confused the issues. Mr. Myer indicated on photographs which two buildings were specifically in question. Mr. Hart moved and Mrs. Deaver seconded approval of the razing applications. The vote in favor of razing was unanimous. EXHIBIT F

F. Department of Treasury

CFA 22/Oct/87-6, Aaron Copland medal. Designs.

Mrs. Kohler passed out photographs of the medal design which would honor Mr. Copland. She introduced Mr. Keith Cullinane from the Mint who said that the medal was based on legislation and the design had been produced by the artists at the Philadelphia Mint. He said that Mr. Copland and his family had seen the designs. Mrs. Kohler showed the Members that the words "American Music" appeared upside down. Mr. Cullinane felt that could be remedied. There was some additional discussion with Mr. Hart recommending approval. Mr. Porterfield, acting as Vice Chairman then ruled the design approved without objection.
EXHIBIT G

G. Shipstead Luce Act and Georgetown Act Appendices.

After some discussion the appendices were approved without objection.

Mr. Hart made a motion for adjournment which was seconded by Mrs. Deaver and approved at 3:05 p.m.

Signed,

Charles H. Atherton
Secretary

THE SECRETARY OF THE INTERIOR

WASHINGTON

October 21, 1987

EXHIBIT A

RECEIVED
COMMISSION OF FINE ARTS

OCT 21 1987

Mr. J. Carter Brown
Chairman, Commission of Fine Arts
708 Jackson Place, N.W.
Washington, D.C. 20006

Dear Mr. Chairman:

We have been approached by the Vietnam Women's Memorial Project, Inc. with a proposal to recognize the contribution of women, principally a nurse, who served in Vietnam. This recognition would be in the form of an additional statue to the Vietnam Veterans Memorial in Washington.

This statue would not be placed in proximity to the existing sculpture of the three fighting men, but rather is envisioned as a separate statue standing alone at the opposite end of the memorial. There is a group of trees where the statue could be erected in the same relative position to the wall as the three fighting men are to it, thus closing the design. There may be other appropriate locations at the Vietnam Veterans Memorial which further study may unfold.

Based on the professional recommendation of the Director of the National Park Service, I support the inclusion of a commemorative statue that represents all women who served our country in the Vietnam War. My thinking is that the statue should not be restricted to any particular branch of the armed services, but I am prepared to defer to the Commission's expertise and judgment on that matter.

In 1980, P.L. 96-297 authorized the establishment of the Vietnam Veterans Memorial. That law provides that the design be approved by the Secretary of the Interior, the Commission of Fine Arts, and the National Capital Planning Commission. We believe that the proposed statue fits within that provision of the law.

I, therefore, am recommending that this commemorative statue, representing all women who served in Vietnam, be added to the Vietnam Veterans Memorial. I seek your views at this time.

Sincerely,

Donald Paul Hodel

DONALD PAUL HODEL

Maya Ying Lin
19 Stanton Street #21
New York, New York 10006

EXHIBIT A-1

October 20 1987

The Commission of Fine Arts
708 Jackson Place NW
Washington D.C. 20006

To the Members of the Commission:

I spoke before you five years ago about the dangerous precedent being set by the addition of new sculptures to the Memorial's design- I think at this point that danger is clearly evident.

I am as opposed to this new addition as I was to the last- I cannot see where it will all end. I could think of numerous other groups that might also like to be represented pictorially, and I wonder once you start making individual concessions to these groups who is to say which groups should be allowed to become a part of the Memorial and which should not.

The three earlier statues were added before the walls were constructed- well before people had come to visit the Memorial; they were added in haste by those who did not visualize what the Memorial would be- This is no longer the case. The Memorial has existed peacefully for five years- the number of visitors should attest to its acceptance- it is not the "black ditch of shame and sorrow" that some people thought it would become. Instead, as you have seen it is a living wall, people react with it- bringing emotions and memories to it- placing themselves within its chronological order- and finding their own time upon the wall. It heals the living and it is representative of all those who served.

The Memorial was dedicated and given over to this Country in 1983- I see no reason to add anything more to the design.

Maya Y. C.

Maya Ying Lin

EXHIBIT A-2

THE COMMISSION OF FINE ARTS

Washington, D. C.

* * *

The meeting of The Commission of Fine Arts was convened at 10:05 a.m., Thursday, October 22, 1987, at 708 Jackson Place, Northwest, Washington, D. C., CHAIRMAN J. CARTER BROWN presiding.

In Attendance;

J. CARTER BROWN, CHAIRMAN

NEIL PORTERFIELD, Vice Chairman

CAROLYN DEAVER

ROY GOODMAN

FREDERICK E. HART

DIANE WOLF

Staff:

Charles Atherton, Secretary

Donald Myer, Assistant Secretary

Sue Kohler

Jeffrey Carson

Jose Martinez

--0--

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CHAIRMAN BROWN: Does that make sense to the other members of the Commission?

MR. PORTERFIELD: Yes. Agreed.

MR. GOODMAN: Yes.

CHAIRMAN BROWN: Let's proceed then.

MR. ATHERTON: You are already in receipt of a good deal of material that I sent out in advance of the meeting today, with the exception of the letter from Secretary Hodel, which arrived late last night, and I would like to read that for the record. It is addressed to the Chairman and it is dated October 21.

We have been approached by the Vietnam Women's Memorial Project, Inc. with a proposal to recognize the contribution of women, principally a nurse, who served in Vietnam. This recognition would be in the form of an additional statue to the Vietnam Veterans Memorial in Washington.

This statue would not be placed in proximity to the existing sculpture of the three fighting men, but, rather, is envisioned as a separate statue standing alone at the opposite end of the memorial. There is a group of trees where the statue could be erected in the same relative

position to the wall as the three fighting men are to it, thus closing the design. There may be other appropriate locations at the Vietnam Veterans Memorial which further study may unfold.

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Sincerely, Donald Paul Hodel.

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Mrs. Donna Marie Boulay has been leading an effort to establish this Memorial, and she will introduce a list of speakers who are in favor of this project.

Mrs. Boulay.

MRS. BOULAY: Thank you, Mr. Atherton.

Good morning.

CHAIRMAN BROWN: Welcome.

MRS. BOULAY: Mr. Chairman, Commissioners: Completing the Vietnam Memorial with a statue of a woman is important to many, many people all around this country. Members of Congress have proved to be very helpful, very interested, indeed. People in both chambers, on both sides of the aisle, have been coming forward and expressing their interest.

This morning we are fortunate, indeed, to have the Senator whose leadership has been essential to the project's successes so far. I am very pleased to introduce to you one of our most valued advisors, Senator Dave Durenberger.

SENATOR DURENBERGER: Thank you.

I am going to use some notes, Mr. Chairman and gentlemen, for fear I will talk too long on a project that I feel strongly about, but I would like to first thank the members of the Commission for placing the Vietnam Women's

Memorial on the agenda today. There is some hope, and even an expectation that if we are successful in persuading you today of the merits of this proposal that we might see this in real life a year from now, which would be very appropriate -- at least sometime prior to November 11. It is, in my opinion, as worthy a project as I have been associated with in many years of public service.

In 1980 our nation began the process of recognizing the men and women we sent to war in Vietnam, and Congress passed legislation, signed by the President, which established a memorial for men and women. In 1982 we dedicated the wall that honored the 58,000 people who paid the ultimate sacrifice. In 1984 we dedicated a statue of three infantrymen, which eloquently represents the sacrifices that the men make at war, and the statutes have, for millions of people all over the world, have been a moving evocation of the experience and the service of men who served in Vietnam.

The time has come, in the opinion of many of us, for our country to complete the Vietnam Memorial and to complete it with a unique sculpture that represents women's experience in Vietnam. There is great support for the idea in both houses of Congress, from the Secretary of Interior, from whom

you have heard, from the Vietnam Veterans Memorial Fund, from veteran groups across this nation. I have lent my personal wholehearted support to the effort because I firmly believe our country has an obligation to include a representative work of art commemorating the service of women in the Vietnam Memorial.

I am not sure why there is a reference to "nurse" in Don's letter and I am not sure how that carries in there, because very specifically we are talking about women, not just one occupation, because there are so many represented in every war.

For too long our country has overlooked our brave women, women who dedicated themselves to our country and fellow citizens. Serving throughout the globe in war and peace, these unsung heroines are long overdue our country's honor and recognition for their strength and sacrifice, their commitment, and their contributions. In my opinion, Americans will not rest until this is done. Thousands of Americans are letting us know that they, too, feel this must be done. Letters of support flow daily to this project. Hundreds of phone calls offering help and encouragement have been received, and people are voting not only with their letters and communi-

cations, but with dollars, as well. The project began with no money, no facilities, and a very uncertain future. The only resources were three hard-working vets, Bender, Boulay, and Evans. You will hear from them today. But now we realize that the project has touched the conscience of the nation and our fellow citizens. The tremendous outpouring of support is crucial. It illustrates that Americans feel that a statue at the Vietnam Memorial depicting women's contributions is past due. They believe the historical role of women in Vietnam, in the Vietnam War, unreported is unfair and inaccurate

Maya Lin's concept was to cut open the earth and the initial violence in time would heal. This concept became a metaphor for an entire nation that began to heal the wounds of the Vietnam War, and the women, too, in particular, have begun their own private and collective healing process. The addition of the projected statue at the Vietnam Memorial would give the American people an opportunity to bring to a close that Vietnam. I hope the Commission will understand that the words and the support they hear today for the Vietnam Women's Memorial represents the feelings of many Americans who couldn't be here today. I urge the Commission to give

their prompt and favorable consideration to this project.

Thank you very much.

CHAIRMAN BROWN: Thank you, Senator.

MS. BOULAY: I would like you now to meet the Executive Director of the project, who will tell you about our goals and how we are achieving the goals and give you a broad picture that we are really even more than a statue-building event. Susanne.

MS. MILLS-RITTMAN: Mr. Chairman, Commissioners: Two hundred and fifty thousand women served during the Vietnam War. Ten thousand of these military and civilians served in Vietnam. The Vietnam Women's Memorial Project is a charitable organization formed in 1984 to honor and recognize these brave women. The impetus for the project, as Senator Durenberger mentioned, came from three individuals.

Jerry Bender, an attorney in the Minnesota Department of Veterans Affairs, was searching for women veterans. He could locate no women veterans. D. M. Boulay began a modest effort to tell people about women's experiences in Vietnam, and Diane Evans wanted to see a statue built of a woman Vietnam veteran. Three and a half years ago these people brought their ideas together under one umbrella and formed

the project. They developed their goals into finding all women who served during the Vietnam era, educating the public about the sacrifices and contributions of these women, and building a monument to insure their recognition.

The project has made incredible progress in this brief period of time. We have found more than one thousand women Vietnam vets. We have developed an extensive network for these women, who use the project to help themselves heal. They write, they call; they also volunteer for the project. We help them share their memories with us, with their families, with their communities. We are energetically searching for all the others, compiling a directory of them and determining the role that each of them played during this period of American history. We have begun to record their history accurately and fairly so that others may learn from their experiences.

Many of these women are working hard to help the project succeed. They are sharing with their communities, schools, churches, civic and professional and fraternal groups, what their lives were like during Vietnam. There is a great need for this educational process in view of the lack of media coverage of women's contributions during and after the

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war, lack of recognition in our national monuments, and the lack of documentation that exists in our history books. We are helping to contribute to this educational process.

Now the media are doing many stories about these women. Millions of people are having the opportunity to learn about women's service to their country and the important roles that they played. In fact, since August alone, fifty million Americans have learned about the Project's work. Americans are now eagar to listen to what they have to say and to teach.

Lastly, the VWMP is committed to completing the Vietnam Veterans Memorial with a statue of a woman. After the dedication of the beautiful life-like statue of the three infantrymen by Frederick Hart, people began contacting the Project urging us to add a statue of a woman to the Memorial. To do this would fully implement Public Law 96-297, in which Congress directed that a memorial be built for Vietnam veterans, for both men and women; specifically a memorial was authorized in honor and recognition of the men and women who served in the armed forces of the United States in the Vietnam War. Pursuant to this congressal chartered Vietnam Memorial Fund Board of Directors, we were given their whole-hearted approval. They have retained certain rights concerning

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major changes to the Memorial, which is why this approval was necessary. We were indeed pleased to receive this approval for our plans.

Our country owes all Vietnam veterans proper honor and recognition. We need to bring the healing process begun in 1982 to a close. Your help to complete the Vietnam Veterans Memorial with our statue will do just that. Thank you.

CHAIRMAN BROWN: Thank you.

MS. BOULAY: Mr. Chairman, I would like to talk to you this morning about symbolism, the symbolism that made us decide to choose this particular statue. Before I do that, there are some women veterans who are here this morning. We have more than a thousand working with us for this project. We didn't bring all of them with us here this morning, but there are some women, and I am very proud to be able to work with them, and I would like them to stand because I would like you to see them.

Thank you.

I want to share with you some typical experiences of women in Vietnam. I must use my own personal experience in order to do that. But I have been reading some of the oral histories that are being published about women veterans and

I have found themes that were very important to me, things that were important to me. The things that happen are all in this book, and they are all familiar, but I will use my story because I am nost familiar with my details.

It was in the early '60s and I was listening to President Kennedy deliver his inaugural address, and the people of the '60s listened very carefully to that speech, and I listened very carefully when he asked or when he said, "Ask not what your country can do for you, ask what you can do for your country". I had just started my education, and I wasn't sure how I was going to respond to that request, to that question.

By 1965, Christmas of '65, I had come to the conclusion as to how I was going to serve my country. It came at a time when I had gone home for Christmas in '65. Home for me was in northern Massachusetts, and Stanley Panneton had also gone home for Christmas, and Stanley and I had -- he was three years younger than myself, and I remember teaching Stan how to fish -- but Stan had just come home from Vietnam and Stan needed two canes to walk around. He had metal pieces in his head that had been put there to keep his head together. He sometimes didn't know who his mother was. And

suddenly I knew exactly what I was going to do. I went back to Boston to the Army Recruiting Station -- well, actually to the Navy Recruiting Station, because my daddy had been in the Navy -- and I said, "I am a nurse; I would like to go to Vietnam", and he said, "Sorry, lady, we don't have guaranteed assignments, try the Army". So I went, literally, next door to the Army and I said, "I am a nurse with the trauma specialty and if I join the Army, will you send me to Vietnam", and he said, "Raise your right hand and sign on the dotted line", and that is essentially what I did. The Army immediately kept its promise and I arrived in Vietnam March of '67. I was assigned to an intensive care unit, at the 36 Evac Hospital in Binh Thuam. It was just at the mouth of the Saigon River and the South China Sea, and one of my duties there, also, was to take calls for the emergency room. As casualties came in, a lot of hands were needed, and I had been in the country a month when my turn came to go to Gia Dinh. By the time the medic and I got there--we were assigned together--the casualties had already arrived. I ran to find the first one and my hands were shaking and the medic was scared and I looked at him and the first one I could see that all of his head was gone, from here all of the way down, and that he was

dead. The medic, this was his first time, too, and he was seeing a very dead person and he started shaking and screaming and one of the old supervisors came in and she got ahold of the medic and she shook him and she started talking to him very carefully, and all of a sudden I could see the panic disappear, and we went on to the next person, who was also dead. There were twelve Australians brought in that afternoon, ten were dead, only two were alive. That was my introduction to service in Vietnam.

I spent the first three months at the intensive care unit, and my chief nurse came and said, "We are transferring you down to Ward 3 to be head nurse".

I said, "Head nurse -- I don't know how to be a head nurse; I have never been a head nurse", but she said, "You are in the Army and we are sending you down there", and I said, "Okay". I lost that argument, and I went to be head nurse on Ward 3. It was a special ward, a couple quonset huts end to end, and 60 beds that were usually filled with 19-year-old Americans who had minor injuries, and what made it difficult for us was we knew that we were caring for these people to heal them and send them back to the killing, perhaps to be killed. I remember quite a few people from those

days and I got to know quite a few young men. Randy Brown was a young man who was only 19. The first time he came in he had a minor wound in his arm. He healed up. He had a very bright and sunny personality, and he used to help care for patients. He came back two more times while I was there. Each time he was more helpful, more cheerful. It was almost like watching him mature right before my eyes. It was an interesting experience. After three months there, I was transferred up to the 93rd Evacuation Hospital in Phnom Penh, back to my intensive care unit, where all casualties were very seriously wounded, very ill. Life is very busy there, and the beginning of my last month in Vietnam was January 31, and it began literally with a bang at 3:00 a.m., when the Tet offense started. We now know today it was the Tet offense. At the time we didn't have those nice categories and we didn't know what was happening; we just knew we were under fire. When we first started hearing the noises, the chief nurse came running through the corridor saying "keep your lights out, get out into the bunker". So I found my glasses and got under the bed and found my helmet and ran out and sat in the bunker for the next few hours, sitting on my helmet.

That night is memorable for several reasons, one of

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which is it was the first time and only time in Vietnam I have ever been cold. I guess I was scared.

I went on to work -- I went to duty at around 7:00 o'clock, and we were very interested in finding out which patient we could evacuate out. We really still didn't know what was going on. It was about 8:00 o'clock and my supervisor, who was about this high, a little thinner than I am, came in and all of a sudden there w-s this huge explosion and the wall of the quonset hut caved in. I didn't know what was happening.. She said, "Quick, put him under the bed", and this guy that we were standing next to was about 200 pounds and he had a body cast on from his armpits to his toes, which added another fifty pounds. I grabbed him under his shoulders, she grabbed his ankles, and we lifted him up off the bed, down on the floor and under the bed. I don't know where we got the strength.

The next few days are pretty much a blur of endless casualties, one after the other. I do remember one young man in particular. His name was Mike, and he was from Brooklyn. He had been at the embassy in Saigon when it was overrun that first night and he had laid there in the yard, with bullet wounds in his legs, so by the time he got to us that early

in the morning the infection had already set in and the surgeon's solution to the problems was to take his leg off inch by inch. That meant he had to stay with us for several days, longer than usual. Most patients left within 72 hours. So we got to know Mike and it was a very difficult time for Mike. Mike said, "Gee, what I really would like is to talk to the hospital chaplain", so I went and found the priest and he was just too busy with the guys who really weren't going to make it, so I came back and told Mike, and he said, "What I really need is I really need some rosaries", so I went back to my room and I got my rosaries that had been with me all along and we sat and said the rosaries several times while he was still with us.

I left to get some sleep one day and when I came back he had gone, with my rosaries, and somewhere in this world is this huge ex-marine, whose silver rosaries say "Donna Marie-Holy Cross.

The Tet offensive was beginning to wind down. The casualties were fewer. I was due to go home pretty soon. I came to work at 7:00 o'clock -- I had been working from 7:00 p.m. to 7:00 a.m. -- and when I came on duty the day nurse said, "Gee, we have one patient we really don't think will

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make it through the night, and would you 'special'", which is our term for one person, one nurse, and I said, "Of course". She said that he is missing most of his liver and what is left has shrapnel in it; his one kidney left is shutting down, and right now he is not conscious.

I walked down to the bedside and looked at the chart, and it was my friend Randy Brown from 36th. I walked over to him and I said, "Randy, wake up; it is Ms. Boulay", and, of course, he wasn't conscious, but I kept talking to him; I kept saying, "Come on, Randy, please wake up", and he did. He woke up around midnight and he said, "Hi, Ms. Boulay"; I said, "Hi, Randy". We talked about going home, we talked about friends we had back in the 36th. His sparkle was all gone. He closed his eyes around 3:00 o'clock that night and I knew that the end was close. I held on to him, and shortly Randy died, and then it was my turn to cry.

I went home in a couple of days, alive, but my spirit was wounded.

Other women have different details to their stories, but we share many of the same characteristics.

This is one of my favorite pictures -- I don't know her name; I only know she was a WAC in Phnom Penh, and I

thought you might like to see that particular photo.

Another one of my favorites is a sergeant, a Marine sergeant who worked at the Embassy in Saigon. We were there to help our allies, and I think these women showed particular interesting characteristics that are important to me, important to my self-image, the self-image of women who served.

In this book the concept of nurturing appears quite often, and that is one reason why the nurse in the statue cradles her helmet. It is a position of nurturing. It is a very feminine position. The helmet also, of course, tells you about the risks that we did have to take. This is a woman who is in the Special Services, who talks about when she was there she was there to help as much as she could the spirit of the men she was working with. The concept of healing is demonstrated by the instruments of healing in the right breast pocket.

There is a WAC, Pinky Houser, whose story is in here. Pinky talks about getting off duty on Long Xuyen, where she was a personnel officer, and going to listen to the stories of the patients in the 24th Evac Hospital. Listening is a cultivated characteristic. That is why she wears the stethoscope, the universal symbolism of listening, around her neck.

She wears one of the uniforms of her country. It is a specific one. It is the jungle fatigues, and the jungle boots. We were right in the middle of the jungle warfare.

In conclusion, I would like to leave you with this: The American women who served in Vietnam brought this culture with them. Their contributions reflect their personalities, singularly and collectively, as much as their individual responsibilities. Regardless of occupation, we served with strength and dignity, with the uniqueness which makes us American women who demonstrated this in an alien land half a world away from home. That was 20 years ago, and now most of us are not so young, are approaching our middle years, and as we look to our past, our youth, when we visit the Vietnam Veterans Memorial, we see some of the names of our comrades whose lives we touched, we see the service of our brothers eloquently depicted in the statue of Mr. Hart, three infantrymen, and what we see, as do our families and our friends, is a missing element. We yearn to see a statue with which we can identify, which will speak to our history, our contributions, which will eloquently depict who we were, what we did, which will symbolize our spirit, our roles as listener, nurturer, healer, patron, which will tell future generations that women served.

Mr. Hart has said that he wanted - quote - to touch the veterans in a way that would make them say yeah, this is true, this is the way it was, this was us. You have succeeded admirably, Mr. Hart. The women who served deserve the opportunity to see a statue which says this is us, this is the way it was for the women.

I was among the three veterans who chose this design to be the Project symbol, because she is replete with symbols that convey women's contributions. With your help the symbolism depicting American women in Vietnam will be incorporated into the Vietnam Veterans Memorial.

Thank you.

I have one more picture, which you must return to me, if you want to really know what we looked like in person 20 years ago.

I would like now to introduce the next person who would like to speak for the Project, and that is my good friend, Chuck Heger.

MR. HEGER: Thank you, Donna.

Mr. Chairman, distinguished Commissioners, good morning. I have a prepared comment, but I think for the record I will submit it, and in trying to indulge your time

and be as meaningful as I can, let me just take two minutes to explain a little bit why I am involved.

I served with the 9th Infantry Division in 1968, with my brother, was wounded twice; he was wounded three times, enlisted men, both of us, and we know something about Vietnam. We understand a little something about the contributions that were made.

Today I serve as president of the World USO, and, incidentally, I am here not on behalf of the USO, but on behalf of my own perspective on this project. I am also the treasurer of this organization and on the Board of Directors.

Because those many years were confusing to this society and confounding, and that drug all society into that war, and there was great indecision and great meandering as to how we should fight it and who should fight it, it was important at that time to try and understand what we were doing and why. Great debate still wages, and properly so, as to why we were there and what our intention was, but the point now, as reflected in 1982 when we broke ground for the Vietnam Veterans Memorial, which, incidentally, I was one of the five speakers that broke the ground in dedication of that memorial on Veterans Day in 1982, was to try and put back

into society what we had taken out, and to not acknowledge the women who were involved in that long struggle I think is not the right thing to do, because the women from our country who spent the years they did over there, in a situation where it was guerilla warfare and war struck at any time, any place -- it wasn't what we had seen in previous wars -- and certainly women have made very significant contributions in our society, in all mankind, in all wars, but because of the kind of confusion and confusing meandering process that we went through at that time, women were in a more uncertain situation, and I think it is appropriate, because of the character of that struggle, that we do acknowledge what was done and contributed by women, and that is why I am involved and that is why whatever I can do to help, I will do.

Thank you very much.

MS. BOULAY: Mr. Chairman, I would now like to introduce one other woman veteran who is going to speak, Mrs. Diane Evans.

MS. EVANS: Mr. Chairman, Commissioners:

I, too, have prepared remarks this morning, and I would like to share a little bit of my experience with you. I, like Donna, served my country in the Army in Vietnam for

six years. I am a Vietnam veteran. I will not go into my experiences in Vietnam because they are very similar to Donna's. But one of the things I would like to share with you is I am very proud of the women I served with, the women I saw in Vietnam that worked 12 hours, 14 to 16 hours a day. They were very courageous. They always put someone else's life before their own. We, too, put patients under the beds; we, too, were rocketed.

I have one patient that comes to mind, and I want to share him with you because I was with him when he died. I found out where he lived and I wrote his mother a letter and I told his mother that I was with him when he died. I received a letter back from her. I was in Vietnam and it was Christmas. The letter from her said, "I didn't know there were women in Vietnam; I didn't know that there would be a woman with my son when he died. I can now be at peace, knowing that you were with him. Thank you." I have treasured that letter for years.

Now a little bit about the homecoming. After Vietnam we, as women, went back into society and didn't admit that we were veterans. A lot of us didn't. Our country didn't know basically that we were there. We weren't to be

seen in the media, in the art world. We weren't depicted in commemorative sculpture, or even on television, because in Vietnam women worked behind the scenes and off the camera. It was in the '80s when I began my search to see if women in this country were being recognized, and not finding it, I did talk with the artist and we worked together for several months on this statue. Within her are the spirits, the memories, the heart, the names of all the women who served in Vietnam. We have women physicians, women that served in the military intelligence and in various humanitarian roles, nuns or traffic controllers -- a wide variety of occupations -- yet American women veterans are rarely depicted in national commemorative public sculpture. In fact, with the exception of nuns in the battlefield, the memorials in Washington, D. C. that recognize American patriots depict only men. More than 38 figures depict the American soldiers. There are no memorials honoring the contributions of American military women. According to the National Park Service registry of the 110 memorials in Washington, D. C. only three specifically honor American women. The memorial of Mary McLeod Bethune is the one initiated by the United States Government. The other two were initiated by private groups, the nuns of the battle-

field by the Ladies Auxiliary of the Ancient Order of Hibernians of America, and the memorial for Sara Rittenhouse, a gift of the Georgetown Garden Club.

There is one statue of a military woman. However, she is the Franch national heroine, Joan of Arc, and this statue was a gift from the Society of French Women in Exile in New York.

In Arlington Cemetery there is a statue of women dedicated in 1983 to the Army and Navy nurses who died, and rededicated in 1971 to include Air Force nurses. This monument represents only one profession. Women served in an extraordinary variety of professions during war and peace; in other words, before we could officially become a part of the United States military forces, yet history must record the active participation of meritorious service of women who have been both warriors and supporters of warriors.

Not in any conflict since the American Revolution have women left the struggle for freedom to men alone. Because artists' responses to national experience of war have been largely of men, we continue to stereotype the American soldier as a male. When men, women, and children see the statues of Civil War General George Meade, Revolutionary War

General Nathanael Greene, the male soldiers represented in the Marine Corps memorial or the statue of the three infantrymen at the Vietnam Memorial, do they think about the women compatriots who also served? Just last week a memorial depicting a male sailor was dedicated in Washington, D. C. to all who have served in the Navy since its inception in 1775. This figure of a single male continues the tradition of using a male figure to represent the ideal of national service.

I am reminded of President Lincoln's Gettysburg Address, in which he spoke of the nation's need to honor both the living and the dead, and at the close of the Civil War, in a second inaugural address, looking toward the era of national peace, he spoke of a need to "bind up the nation's wounds, with malice toward none and charity to all". That need to bind the nation's wounds will never be fulfilled until America officially honors all of the veterans of the Vietnam era, the living and the dead, the man and the woman.

The collective historical memory and the societal need for understanding about women's humanitarian service in Vietnam can be bestowed upon this nation by placement of a statue of a woman at the Vietnam Veterans Memorial. In June of 1964 we selected this statue based upon the wax model in

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in the artist's studio. Just as the design of the wall for the Vietnam Veterans Memorial was chosen for its intrinsic quality, not for the reputation of its architect, just so the Project has chosen a design for its sensitive symbolism.

Thank you all very much. With your help, we can assure that the history of American military women in Vietnam is recorded with dignity and accuracy. Thank you.

CHAIRMAN BROWN: Thank you.

MS. BOULAY: As I said, Mr. Chairman, not all of our volunteers who wanted to be here this morning are here with us, but there is one person who I owe a great debt to, who drove this statue last night all of the way down here from Philadelphia so that it could be here for you, and he turned around and left so that he could be at work this morning. That is typical of the dedication and the passion of the people I work with, and I am really pleased to be able to be part of those people.

I would now like to introduce to you the person who designed this work, Roger Brodin.

MR. BRODIN: Good morning, Mr. Chairman.

Several years prior to my involvement with this Vietnam Women's Memorial Project, I had considered creating

a sculpture to honor women veterans. This was in the early '70s, when the national sentiment was not yet ready for a memorial for any Vietnam veterans. I put the idea away. In 1983 I met a woman who served in Vietnam and over a period of several days listened as she spoke for hours about her experiences. The idea for a sculpture to honor women veterans returned to me then with great force and I felt a powerful urge to act upon it.

I went on to meet many other women who had served in Vietnam and I listened to their stories. The result is this statue which I intend to represent more than 10,000 women who served in Vietnam.

I made several visits to the Vietnam Memorial and my feeling is that the statue ought to be placed in a position similar to the statue of the three men sculptured by Mr. Frederick Hart, only at the opposite end of the wall. As to the exact placement of the statue, I believe that I am in agreement with Mr. Elliott Rhodenside. I understand Mr. Rhodenside will be presenting to you the precise detailing of where he is recommending that a statue of a woman be placed at the Memorial.

In more general terms, let me say that the woman

of the statue standing at the opposite end of the wall from the statue of the three men would look both toward the wall and beyond that. As she looks toward the wall, her gaze takes in the names of the men, takes in the names of the fallen whom she cared for, whom she worked with, and with whom she was wounded and with whom she died. As her gaze proceeds beyond the wall, she looks past Vietnam to her youth and perhaps to the American public which today seems to be showing a great interest in learning about her sacrifices and understanding her contribution.

With regard to the statue's physical dimensions and artistic styles, she would be comparable with the statue of the three men. The scale of the woman would be the same scale of that of the men. The men are eight feet tall and she would be seven feet, four inches tall. The relationship between the dimension of the two statues would be as if in real life. The men were six feet tall and she was five foot six.

In terms of artistic style, my style is realistic, and I believe I can say fairly my style is similar to that of Mr. Hart. Mr. Hart's style emphasises proper anatomical

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proportions and detail of fluid motion of fabrics and precise detail of equipment. My style is basically similar. My style differs from Mr. Hart's only in that because I model with wax instead of clay the surface of the statue of the woman would be of a slightly different texture than that of the man. The goal of both our processes, however, is the same. The goal is to use a realistic human figure to relay a message. Toward that end I sculpted this statue using a model wearing the uniform actually worn by a woman in Vietnam.

The woman who posed for me, by the way, was 21 years old, similar in age to many of the women who served in Vietnam.

In order to further assure the compatability of the two statues, I will create a base for the woman which repeats the base created by Mr. Hart. In other words, she will be standing on the same type of bronze base the men are standing on.

I have listened to women who served in Vietnam and have sought to transfer their feelings and their emotions into bronze. My hope is after seeing the statue and seeing those emotions the public wants to listen and understand the women who served in Vietnam.

I believe you can see that my intent has not been

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to create an idealized and certainly not a glorified representation of the women who served in Vietnam. You may find it interesting to know, according to my observations, at least, that she seems to be readily recognizable by those who served in Vietnam. In fact, on several occasions I had women come up to me and say,"Can you tell me her name; I believe I served with her". Of course this kind of response is immensely gratifying for the artist, but I guess the comment that has pleased me the most as an artist was made by a woman who came up to me and said, "She looks how I felt".

As you can see, the expression on her face is weary and her stance suggests only momentary rest from her duties. In that moment of exhaustion and emotional pain and searching of understanding, she is looking somewhere. In Vietnam, perhaps she was looking into her heart.

If it appears at the Vietnam Veterans Memorial in Washington, I believe the observer will see her gaze and follow her eyes to the object of her concentration, the wall of the Vietnam Veterans Memorial and the names on the wall, names which are not only the names of men.

To conclude, my hope and my belief is that the woman in the statue will readily become an accepted logical

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and appreciated part of the Vietnam Veterans Memorial, just as the women were readily a part of our effort in Vietnam. I believe that the statue of the woman will not compete with the statue of the three men, nor will she compete with the wall and its honored names; rather, she will complete the memorial.

Thank you.

CHAIRMAN BROWN: Thank you very much.

MS. BOULAY: We are here, of course, to answer any questions at any time.

The next person who would like to present a statement is a person who has been very, very helpful from the very beginning, my friend, Steve Young.

MR. YOUNG: Good morning, Mr. Chairman, Members of the Commission.

My name is Stephen Bonser Young. I am a Professor of Law and former Dean of Hamline University Law School in St. Paul, Minnesota, and I am Vice Chairman of the Vietnam Women's Memorial Project.

My forefather, Winston Young, joined the soldiers of Bennington, New Hampshire, in 1775 to risk his life to oppose the British Army in North America and fought for several

years for independence of the colonies. His son, Jason Young, also my father, married a woman whose father fought at Bunker Hill. On my mother's side I descend from the Morris family, out of which came Louis Morris, who signed the Declaration of Independence, Gouverneur Morris, who drafted the preamble to the Constitution. Other relatives on both sides faught in the Civil War, World War I and World War II, and I felt as I grew up that our family had some acquaintance with American patriotism. So in that tradition, I volunteered for service in Vietnam.

Interestingly enough, I grew up in Washington, D. C., moved to Minnesota, and I just noticed in your history this morning that Cass Gilbert, a New York architect, came to Washington not only to design our Supreme Court Building, but also to be, I think, one of the first members of this Commission. But I was also struck in Washington by the symbolism of the monuments and the City, from the temporary buildings, which were finally torn down, I think, in the mid-60s, to the statues here.

I spent many of my boyhood days in The Lindens, which some of you may know, which was the mansion Robert Hooper build in Cambridge, Mass.

When L'Enfant came to Washington, he had a sense for the style and presence that is necessary in our nation's capital and to make in this city an inclusive statement of what America means, a sense of history and a sense of the future combined.

I, too, stood on that snowy January day up on the Hill when John Kennedy took the oath of office and called on us not only to serve our country, but also to pick up the torch of freedom. Sadly the Vietnam War was a principal legacy of the new frontier, and my generation split badly over whether freedom causes required our sacrifices in Southeast Asia. Many of my contemporaries refused to serve; many demonstrated to stop the war, but many others served with quiet distinction, but only to shoulder the stigma of defeat and the ache of frustration as reward for their sacrifices.

There was something different about the Vietnam War, which must be reflected and already has been reflected with your support for the Vietnam Memorial to that war. The Vietnam War controversy and tragic end shook our country's commitment to sacrifices, and in some sense subverted American patriotism. New definitions of individual aspirations are now needed in its wake. Thus it is fitting that the Vietnam

Memorial break with tradition to list by name the individuals who gave to their country the last full measure of devotion. But we must go further than listing the names of those who died in Vietnam. It is fitting we say something more than what it means to be an American patriot today. We must not circumscribe the circumference of patriotism by excluding anyone on who our nation's well-being rests today -- today black, white, brown, and yellow tones cover our population -- without becoming grounds for discrimination.

Men and women, more than ever before, share the burdens of raising families, development economically, and financing public compensation. A new definition of patriotism must include women as among those who sacrificed to keep the nation strong and true to its ideals. If called up, they, too, must be ready to sacrifice life, liberty, and treasures that our purposes may prevail. A memorial which makes this simple point about patriotism I think is needed, and with such a unique memorial as part of its legacy, the Vietnam War would contribute to the new pride in being American.

Thank you very much.

CHAIRMAN BROWN: Thank you.

MS. BOULAY: Mr. Chairman, Jack Wheeler, who is

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Chairman of the Vietnam Veterans Memorial Fund, as you know, was going to speak next. He has informed me that he has been called away on family emergency and has asked that Ms. Sandy Fornshill read his statement.

MS. FORNSHILL: Mr. Chairman, members of the Commission, my name is Sandy Fornshill. I am a former campaign director of the Vietnam Memorial Fund.

Jack regrets he cannot be with us this morning. He has asked me to read his statement for him.

It is a fact the greatest force of the 20th Century has been the movement of society to recognize equally the rights of women which are naturally theirs. The Vietnam Veterans Memorial Fund acknowledged this in 1986 when it agreed with the propriety of completing the Vietnam Memorial with a statue of a woman. We approved it in principle, knowing that The Fine Arts Commission is the agency to approve any actual statue that is submitted.

Ten thousand American women went to Vietnam. To say there were comparatively few women who served there is to miss the point. It is not a question of statistics; it is a question of contribution. Not one of those was drafted. Their contributions reflect their cultural characteristics.

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They brought to Vietnam, half a globe away from home, a group of American traditions, groundings, and values. The women who went to Vietnam were strong professional women dedicated to our country and to humanity. They were the first American women assigned to live and work under the continual combat conditions of guerilla warfare.

The design of a woman veteran which the Vietnam Women's Memorial Project has selected for the Vietnam Veterans Memorial reflects these qualities. Her face does not reflect happiness or joy, but it does reveal the soul of a woman who has known the daily horrors of war, who has listened to young men maimed and dying. Her soul is wounded, but her posture shows the dignity of women who are committed to carrying on with life.

The Vietnam Veterans Memorial Fund is looking forward to completing the Memorial with this work of art. We feel the addition of a woman would also enhance the healing process we began in 1982.

Thank you very much, Mr. Chairman.

CHAIRMAN BROWN: Thank you.

MS. BOULAY: The last member of the Project who would like to speak is Elliot Rhodeside, our landscape

architect.

MR. RHODESIDE: Good morning.

My name is Elliot Rhodeside. I am a landscape architect and partner in the firm of Rhodeside & Harvell, Incorporated, in Alexandria, Virginia. We perform landscape architecture and planning service to a variety of individuals and clients.

Before I get started, I would like to put these boards in order.

Last year at about this time my firm was hired by the Vietnam Women's Memorial Project to do several things for them. We were hired to perform a site selection analysis which would determine for the project where an appropriate location would be for the Vietnam Women's Memorial statue of a woman, as you see adjacent to these boards.

The second thing we were asked to do was to design the environment for the statue in light of what the conclusions have been for the site selection of the memorial, so we undertook first a step of looking at the environment of the Vietnam Veterans Memorial and went through an objective analysis which would show to you and to the project and to others where an appropriate site would be for the statue.

Our first step was to look at places which, based upon the history and the evolution and design of the Vietnam Veterans Memorial, it would be inappropriate to locate the statue of a woman. There were several important positions and criteria that you had recalled and recorded in your discussions in siting the wall and in the siting of the statue, and its landscape setting, by Mr. Hart that were important for us to understand in locating the Vietnam Women's Memorial Project.

First, this is the wall and the open space. The areas that you see are areas we believe are inappropriate places to locate the Vietnam Women's Memorial, the yellow areas, where there are very dramatic views toward the Washington Monument to the east and views of the Lincoln Memorial to the west, and also in the open lawn there were a number of discussions of siting the statue by Mr. Hart, which talks about appropriate locations, and I believe those locations were not in the open lawn area, not along the edge of the tree line, not along the back parts of the tree line, where it would be extremely visible, but back into the woods, and secondary to the most important element of the Vietnam Veterans Memorial, which is the wall. It was also appropriate not to locate the

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the greater number come from the east, from Constitution Avenue, and they come through along the walkway down by the wall, viewing the wall first, and then come out and view the sculpture, the flag pole, and then proceed to the Lincoln Memorial or back to the Washington Monument.

There are also great numbers of people that come from the south, from the Lincoln Memorial, but the greater numbers of people come in from this direction. This was important for us to understand, so we could understand the sequence by which people view the Vietnam Veterans Memorial and the statue, plus the ways in which people view the overall environment. We realize that axis down toward the alignment of the main trees was an important alignment and the view toward the trees and tree edge was important, and the overall landscape setting for the wall was equally important to the wall in terms of how the viewers perceived and experienced the Vietnam Veterans Memorial. We note that there are several important points in which people view the Vietnam Veterans Memorial. We located those at the entranceways to the Vietnam Veterans Memorial, and also located those at the end point and at the apex of the wall, so those are primarily

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landscape setting for that statue, we did a photographic analysis of the statue, taking a mock-up out on the field one morning, and put that in each of the six locations that you see in dark purple, and then we photographed each of those six mock-ups from these four locations, places where most of the viewers either view the wall or view out toward the landscape surrounding it. Our conclusions from that study were that site No. 3, the area in purple here, was the most desirable location for several reasons:

You have been to the site this morning or yesterday. As a landscape architect, I felt that that place has the most impact. It provided inspiration for me and, hopefully, for others who would view it, because there is a circle of trees and an opening in the woods which provides one a feeling of specialness, separateness. To me it had a feel of, a cathedral like feeling, that you are in an opening surrounded by beautiful arches and trees, unlike the area between here and here where there were a lot of trees quite closely spaced together.

We felt that the Vietnam Women's Memorial, the statue of the woman, should not be either in close proximity to the existing statue or in the landscape setting, nor should it be

to this, because this requires its own space and integrity.

We also felt by locating it here at this location that it would balance the other sculpture and landscape setting that you have on the west side. We also felt from the visitor's experience, that locating the statue in either one of these locations, 2 and 4, or 5, would be totally inappropriate because what one would see when one would come down this walkway would not be the wall first, but one would view the statue and we felt that that was totally out of character with the philosophy and principles of the Vietnam Veterans Memorial. Also, locating it at 6 would be an inappropriate location because that would be having the Vietnam Women's Memorial first before coming to see the wall and the primary element that one is to view.

We also felt that the location for Mr. Hart's statue had certain principles that we felt were important for us to follow. We believe that our environment, our memorial, needs to fit within the context of the overall Vietnam Veterans Memorial. Therefore, like this statue, and its setting, it needs to be close to this walkway, so that we are not creating new walkways through the open space that provide new landscape forms. We also believe by being

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far enough away from the wall that it will fit within the overall context of the woods and not provide direct conflict with the primary focus of the wall and the visitor's experience.

Following the selection of this site, we looked at the design of the wall, the planting, the wall, and then the statue and the landscape setting for the statue. We believe very strongly that our memorial and the landscape setting for the memorial needs to fit with the Vietnam Veterans Memorial. It needs to be a part of, it needs to not conflict, it needs to have materials that are similar, it needs to have forms which are similar, it needs to have texture which is similar, it needs to not draw attention to itself in its details. The focus is the statue and the statue is located in the opening. It faces south, so there is always a lot of sun, and that is different than in the area from here over to here, where there is primarily thin shade cover caused by the canopy of trees, so the statue looks out toward the wall. And this is a wonderful site, because at this point there is a vantage point from here when the visitor stands at this point, where one sees, because of the terrain sloping down, the extent of the wall from here all of the way through to the

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apex and then out to the other side, and then one glimpses throught the woods the ground cover plants that are part of the existing sculpture environment, so one captures a complete view from end to end of the wall, so this is part of the wall, but yet it is separate because it stays back within the woodlands.

We believe that we should not have a major effect on the land. One of the important aspects about the site is that the site is relatively flat, and there is more or less a ring of trees that exist. There is also a beautiful growth of evergreen trees, white pine trees, and we believe that that provides wonderful cover for the visitors coming to this area not to see this, the same way that when one comes in this area one does not see this statue and the landscape setting for the statue, but one comes in and sees the wall, which is the primary focus for the Vietnam Veterans Memorial, but the statue is surrounded by a granite cobble paved area similar to the granite cobble paved area around Mr. Hart's statue, and the statue looks out -- that statue looks out toward the wall, over the ground plane framed by these trees of oaks and maples and walnut trees. Surrounding the statue is a 6 foot wide granite paved walkway. It is the same material as this;

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it is the same dimension. It is smaller because we are dealing with one figure, rather than three, so a lone figure we believe requires less physical space than the grouping of three. We also believe that the smaller circle, which is a 60 foot diameter, fits perfectly within this existing grouping of trees, so we don't need to remove trees. We also don't need to add a great number of trees in order to reinforce the circle.

We believe that we should have a minimal impact. The circle is somewhat different than this form. We believe that one should be able to walk on the pathway, come in easily, view the statue and then walk around, so that one can be intimate with, touch, feel, have a close relationship with the statue. One can stand back on the granite cobble plane, as one does here, or one can look at the back, which has a great deal of texture and detail, and then walk around so that one can view the statue from a different vantage point, or one can move somewhat away and contemplate the statue and what one is coming to view.

We propose to mount, just very gently, several -- six inches, approximately -- a grass plane, so we are not

adding any ground cover, we are not adding any more trees than just several evergreen trees to provide a backup and backdrop to the statue that you see here. We also are locating the statue on a granite plinth that comes out of the granite cobble paved surface, so there wouldn't be an affect on vegetation as planted at the base of the statue, so our overall philosophy is simplicity, compatability, fit within the context, have dignity, and work within the overall framework of the Vietnam Veterans Memorial.

That concludes my presentation.

CHAIRMAN BROWN: All right. We have to worry a little about time here, as we have a fairly extensive agenda.

MR. ATHERTON: We have two people that called in the last few days. Mr. Carl Stout, representing the Vietnam Veterans of America, has asked to speak briefly.

MR. STOUT: Mr. Chairman, ladies and gentlemen of the Commission:

I will be very brief. The Vietnam Veterans of America in a resolution in 1985 unanimously passed support for a Vietnam Women's Memorial Project. We joined the other major veteran organizations in support of this particular activity.

I would like to comment briefly that you will hear negative comments about whether or not women want to have a memorial. The people with whom I speak, the women with whom I speak, really desperately need to have this particular symbol. The men with whom I speak -- this particular convention resolution was passed predominantly by men -- almost 99 percent spoke for half an hour in support of this resolution. Not a single one stood up in opposition to it. This is an important event to them also.

The Vietnam Veterans Memorial and ground is a tremendous symbol for this entire country. I dare say that not a single person in the room not a veteran would say otherwise. In some way that area is so important it is on the cover of your book that describes this particular Commission.

What I would like to do is enter the Convention resolution, if I may, for your review.

I would also like to make a few comments, personal comments. In my 22 years of service in the Army prior to my retirement, one of the jobs I had was to counsel women at military academies. One of the important events which came out or important trends which I identified in talking to women about future careers was the profound absence of symbolism,

the profound absence of role models, which is developing for them in this particular point in time. You can't look anywhere and find women in large numbers who receive awards; you can't look anywhere and find women in charge of major commands throughout the military. What you will find basically are quiet, and, unfortunately, honorable hidden women in our military services.

There are so few symbols you have to go back to the Revolutionary War to talk to somebody like Mollie Corbitt as a tremendous symbol of service.

Another thing I found is a trend, when talking to women, that they were concerned about their femininity in this macho world of being involved in the military.

This particular symbol right here is a very feminine symbol, it is a very caring symbol of somebody involved in combat operations, and I would enthusiastically, as a retired lieutenant colonel in field artillery in the Army, support this particular monument.

Thank you very much.

MR. ATHERTON: The second person is John Bender, who served as a volunteer at the site of the Vietnam Memorial.

MR. BENDER: Captain John Bender, Coast Guard,

retired.

I am a volunteer at the Vietnam Veterans Memorial and have been so since November, '82. I came up in the previous hearings of the Commission, as you may remember, to represent the views of the public. I put in 2,000 hours at the Memorial. I probably talked to 25-50 people in an hour, so I have had contact with tens of thousands of the public coming through the Memorial. Recently I have been getting a lot of questions about this statue. They ask where it is, is it already finished. They want to see it. They offer support for it, and with all of the people I have talked to, I have heard nothing from the public that even hints of any opposition to it.

The view of the public, as far as I can see, is they want this statue and they are looking forward to it.

I was concerned when the proposal for Mr. Hart's statue was being considered, that in some way it would detract from the Memorial. Obviously I was totally wrong, and that was twice before I was completely wrong. It has complemented the Memorial. It has met some very deep felt need of people coming to the Memorial, and, after all, that is what we are trying to do here, is to meet the needs of the people.

This statue, I am convinced, will serve exactly the same purpose, but for a different group of people, and I, too, urge that it be approved.

CHAIRMAN BROWN: Thank you very much.

MR. ATHERTON: Mr. Chairman, we have received a number of letters from members of Congress in support of this project, and I would simply like to read their names so they can be entered into the record.

Senator Nancy Kassenbaum

Congressman Steve Gunderson

Senator Robert Dole

Senator Barbara Mikulski

Senator Rudy Boschwitz

Congrennman Bruce Veno

Congressman Lane Evans

Senator Alan Cranston

Congressman Vince Weber

CHAIRMAN BROWN: Thank you very much.

MR. ATHERTON: I might just mention two telephone calls this morning in support of this project, also as a result of a newspaper article.

CHAIRMAN BROWN: All right.

MR. ATHERTON: Now, Mr. Doubek has indicated he would be our first speaking in opposition.

Mr. Doubek.

MR. DOUBEK: Good morning, Chairman Brown, members of the Commission. My name is Robert W. Doubek, a Vietnam veteran residing in Washington, D. C.

I was a founder of the Vietnam Veterans Memorial Fund. I was its Executive Director; I was its Project Director. As such, I was directly responsible for the entire process of design, Federal approval, and construction of the Vietnam Veterans Memorial on the Mall here in Washington.

In recognition of my efforts, along with Jan Scruggs and John Wheeler, we were nominated for a congressional gold medal in April of '85. In further recognition, I, along with Mr. Scruggs and Mr. Wheeler, was pictured in the cover story in the National Geographic in May of 1985. I would like to state, however, that I am speaking here as an individual and not as a representative of any organization.

There are reasons why installing a statue of an Army nurse at the site of the Vietnam Memorial is a good idea. There are, however, many more and better reasons to reject this proposal. This Memorial is unique in the City because

it honors all who served in a particular conflict, regardless of rank, branch of service, combat experience, or any other category. Today, however, a group of veterans claim that they are not recognized by the Memorial because they are not literally depicted in the statue, yet the fact is that many groups of veterans, many categories and groups of veterans can and will no doubt make similar claims. These include Air Force and Navy pilots, Navy and Army medics, Navy and Marine Corps special forces, Army and Marine Corps truck drivers, artillerymen and tank corps. The same might be said of native Americans, aliens, Orientals, Slavs and Arabs. Does the statue say the veterans in these categories served less honorably because they are not literally depicted?

The answer is, of course not. But if representative elements are ever going to be incorporated in public works of art or public monuments, one of a small group of people has to be chosen to symbolize everyone. For the Vietnam Veterans Memorial, there was only one choice -- the grunts -- the infantryman. The "grunts" account for the majority of the names on the wall, and all other categories and military occupations supported this effort.

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The Memorial's extraordinary power derives from symbolish achieved by carefully arranged sequence, the flag, the statue, and the wall, and attempts to literally depict everyone can only diffuse its symbolic power and weaken the Memorial.

It was six years ago this same month at this Commission that the Memorial was denounced as a "black gash of shame and sorrow". In the meantime, however, in the ensuing five years it has become the most visited and reverenced monument in the City, and the basic rule of common sense is "if something ain't broke, you don't fix it."

The main argument for adding a sculpture of an Army nurse appears to be the majority who served in that occupation were women. Granted that gender is probably the most basic human distinction and that our society is very sensitive, and rightly so, to gender bias, but can anyone really argue in good faith that the Memorial misrepresents truth or history because there is no sculpture of a woman? Can that woman identify with the flag, can that woman identify with the uniform? Cannot women see themselves reflected in that wall of names, and, indeed, the inscription at the top of the wall that says, on the top line, "In Honor of the Men and

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Women of the Armed Forces".

I also urge you to consider the precedent that would be set were you to approve this proposal. The National Park Service has already received inquiries regarding literal depictions of native Americans, and if you open this Pandora's box, you can certainly expect many similarly well-meaning but shortsighted suggestions to complete the Memorial or make it better. Your approval would also mean that virtually any future work, and perhaps recently dedicated work of public representational art, would be required to include a depiction of both sexes.

Finally I urge you to consider the legality of this proposal. A fund raising brochure published by the Vietnam Women's Memorial Project states clearly that the statue represents and honors all women who served during the Vietnam War, from every branch of service, as well as from other privat and government agencies. Public Law 96-297, which authorized the construction of the Memorial, limited the authority to a memorial to men and women of the armed forces of the United States. This proposal seems to be incompatible with the legislation.

In building the Memorial, we had to face many tough

choices. We took the risk of an open competition. We had the uncertainty of placing the selection process in the hands of an outside jury. We had to reject tempting promises of large donations if we would only remove certain politically sensitive individuals from our national sponsoring committee. We had to tell grieving parents whose sons died during the war, but not in the war zones, that their sons' names were not eligible for inscription. These were very difficult choices, but they were necessary in order to remain true to the higher ideal of a national memorial.

This Commission is similarly faced with a similar choice, which is even made more difficult because the proponents are obviously very good and decent people, and they have attracted some political and popular support, but The Fine Arts Commission, however, is the one body that can uphold the ideals of the Memorial, and I urge you to make the tough choice and reject this proposal.

In conclusion I would like to note that a rejection here will not necessarily defeat the legitimate desire for recognition of the service of women veterans to our country. Public Law 99-610 was enacted in November of 1986 and it authorizes the establishment of a memorial on Federal land

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to honor women who have served in the armed forces of the United States. It appears such memorial may even better advance the purposes for which the proponents have argued here today.

I thank you for the opportunity to appear. If you would like, I would be happy to introduce other people speaking in opposition.

CHAIRMAN BROWN: Yes, please do.

MR. DOUBEK: I would like to introduce Kent Cooper, with the architectural firm of Cooper-Lecky Partnership, which was retained by the Vietnam Memorial Fund to be the project architect and realize the Maya Lin design.

MR. GOODMAN: Mr. Chairman, may I raise one question with respect to this testimony briefly?

CHAIRMAN BROWN: Yes.

MR. GOODMAN: Would you be good enough to clarify for me your assertion in your testimony that there would be a possible violation of the law? If you would, just repeat that as I would like to be clear on it.

MR. DOUBEK: The brochure published by the organization states that the statue represents and honors all women who served during the Vietnam War, from every branch of

the military service, as well as from other private and governmental agencies. By the legislation which authorizes the establishment of the Memorial and under which this proposal is here today, the authorization was limited specifically to a Memorial in honor of the men and women of the armed forces, period.

MR. GOODMAN: So you are suggesting because of the womewhat broader definition in the pamphlet that this would cause a breach of the law?

MR. DOUBEK: Yes.

MR. COOPER: Mr. Chairman, Ladies and Gentlemen of the Commission:

During the busy months of 1982, many of us often wondered whether or not there would even be a Vietnam Memorial. The fate of Maya Lin's concept, and all of our design work, hung in the balance -- as a political battle, which was rooted in both the unresolved issues of the Vietnam War itself, and the problems of public understanding of conceptual art, raged around us.

I have always personally felt that the Memorial Wall was complete in itself, and did not need further clarification or embellishment. But when the decision to add a flag and

sculpture was made as the political compromise which allowed the Memorial to be built, I worked hard to create a new site design within which the basic wall concept might exist in harmony with these additive elements.

Rich Hart's sensitive sculptural grouping of three servicemen on patrol gave us the clue to creating an episodic setting -- an entry sequence -- in which a visitor might find a heightened identification with each of the design elements in turn. In order to accomplish this, the entire path structure of the west end of the Constitution Gardens site had to be altered. The quality of the resulting design speaks for itself.

Today you are being asked to approve the concept for yet another thematic element to be located within the Memorial grounds. Despite the efforts of a talented design team, no solid case has been made for this further addition. The siting is close to casual in its character.

Drawing 2 of the site analysis illustrates this point by showing that the entire string of siting possibilities numbers 2 through 6--has the same set of advantages and disadvantages. Site 5 is probably the most superficially pleasing but all are irrelevant to the Memorial's landmark episodic

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design. To accept this one concept is to open the floodgates to adding further memorials on sites 3, 4, and 6. I fervently hope that you will head off such a chain of events now.

The basic issue seems to me to be one of proliferation. Added statuary on the site will destroy the tension which presently exists between the figurative and abstarct design elements that are there, and this tension is one of the unique attributes of this particular design.

I believe it would be most appropriate for the Commission to request that the National Park Service oversee the development of a master plan for directing the design of any and all additional commemorations, when authorized by the Congress, within the established Vietman Memorial site. Dignified commemorations might be handled in a number of different ways, none of which would contribute to the proliferation of statuary which can be seen in the proposal before you today. Therefore, many of us who have been involved in the design of the Memorial hope that you of the Commission will reject this particular design proposal.

Thank you very much.

CHAIRMAN BROWN: Thank you.

While you are here, I would be curious to explore

that element or that concept which you mentioned, which, I must say, hadn't occurred to me. What would you have in mind for this commemoration?

MR. COOPER: For other commemorative elements?

CHAIRMAN BROWN: Yes.

MR. COOPER: I think that throughout the site, and in the basic area of the entrance sequence, there were several elements that were eliminated along the way, and I don't know exactly why, which I think might be useful commemorative elements for dedication. Benches would be a very good example, places to rest in order to see or to view -- We have several placed along in this particular area.

I think the basic thing I would hope would happen would be that we would not get a proliferation of statuary. I think that plaques and other artifacts that are dedicated to and are dedicated in as relevant a symbolic way as possible might serve the same function without changing this basic episodic sequence of entry that is so unique.

CHAIRMAN BROWN: Thank you very much.

MR. DOUBEK: The next speaker will be Joe Brown, a principal in landscape architecture from Edaw, Inc. Mr. Brown was a competitor in competition and was retained by the

Fund to assist Mr. Cooper and work with Mr. Hart in siting Mr. Hart's sculpture.

MR. BROWN: My role in this project predates a lot of people. Bob and Jan and I sat in the Metropolitan Club, and I don't even know what year --

MR. DOUBEK: October of 1979.

MR. J. BROWN: (Continuing) -- and we looked at what possibilities there would be for a site under this original concept. I think it is a very difficult situation here this morning. It is very complex. And I sympathize with your position, even though we have gone through this long story of the Vietnam Veterans Memorial and wrote many, many chapters. I think I agree with most of what has been said here this morning. Ms. Boulay came to see me a year or so ago and was very evocative and very persuasive. Like all of the women in this area, she is exactly as moving and persuasive, and they are all climbing up a cliff with society's symbols with them, and they are doing a very good job of it. But the issue is one of is the Memorial complete.

I think it is a fundamental question you have to ask yourself over and over again. I think a Memorial that has been visited by all the people that have visited it is

not incomplete, and to persuade you to vote in favor of this project through an argument of incompleteness is an incomplete argument.

We were presented with the same decision you are, and because, when Ms. Boulay asked us to do this work for her, of having done the site of Mr. Hart's sculpture, as well as the work with Bob in the original program concept, below scale memorializing concept, as well as working with legislative approval process, but when she came to us and asked us if we could do this and we talked and looked at the parameters with which she was asking us to site this sculpture that had not been designed at that time, prior to a site being selected, and sculpture should always be designed for a site not separate from a site, but I was very persuaded and I went to almost everyone in our firm across the country, the national firm's headquarters in California, and in Alexandria, and we made a firm decision that the work was complete and the book was closed, and to reopen the book and tell a longer story would ruin the book, and at that particular time I recommended she go see a very fine landscape architect, Elliot Rhodeside, and if there was a possibility that it could be done well, Elliot would certainly do it well. We made the decision and

it was a difficult one.

I can ask you to consider a few other critical questions in your decision today. One is that there is a super subtlety, I think, in the siting, and to some extent I would even suggest it is too subtle. There is almost, I think, an apologizing to be made about placing this statue here. This statue and the motives behind it are critically important as a project, but that does not justify placing it in a site unworthy and as an attachment to a long process of completions that preceded us today.

As Kent was mentioning, when we sited the additional work here, we did a number of other things to make that a proper entry and to make it a contexturally connected site. We moved this whole walkway, we created a new entry plaza here and a new walkway connection to the Lincoln Memorial and a new connection here. We redid the lighting as well, and we worked on some sidewalks, and granite/cobbler improvements here and some lighting, so there was a development of an original concept to a whole contextural design that would make the whole work and be complete. To take and put -- although the details of this have great similarity, they are only in details -- materials, and it is a circle attached to a walkway

that has not yet received that circle, at this particular siting I think would be inappropriate. It would be very easy for all of you to reach a compromise that is reflective of everyone in the room today, but I would ask you to think about the people, and I am really speaking for somebody that is not in the room today, and that was the intent of this scheme, the modifications and the completion of it, and that even with as subtle a siting as has been established here, this is not important enough for Ms. Boulay's and the other very evocative speakers' needs and they shouldn't be attached in an awkward way to a completed design; they should have a very special site that speaks to the contribution of women in war much more eloquently than an attachment to the Vietnam Veterans Memorial.

Thank you.

CHAIRMAN BROWN: Thank you very much.

MR. DOUBEK: The next speaker, at least that I am aware of, is Ms. Carla Corbin, who was the project architect with Cooper-Lecky and she did the detailed, enormous detailed leg work to actually produce the Memorial.

MS. CORBIN: My interest in the Memorial is as an architect having a long-term involvement with the site. As

Bob said, I was the project architect with Cooper-Lecky, the firm that was to develop Maya Lin's design and see it through construction.

As others have said, the Memorial is designed to honor all who served, and it is stated specifically in the inscription adjacent to the large dates that bracket the names on the Memorial.

The siting of the Memorial was developed very carefully by all of those concerned---Maya Lin, Henry Arnold, the first landscape architect involved, Cooper-Lecky, Edaw, and the Memorial Fund--over a period of months to create a unity. The entire site is the Memorial design, from the placement relation to the Lincoln Memorial and the Washington Monument to the preservation of the larger trees that enclosed the site, the realignment of the paved walk, the subtle sculpturing of the earth and the judicial addition of trees.

The requirement to add a flag and sculpture was again considered very carefully in terms of approach, visual site lines, and spaces between the elements of the design. The shift to focus from flag to sculpture to the wall as one walks through the site was deliberate. The addition of elements such as the one proposed today to this design will

disrupt that clarity and will dilute the experience visitors have at the Memorial.

In terms of simple functional circulation, it will be inevitable that a path will be added between the east wall and the new sculpture, truncating a visual flow between the tree shaded space that is a setting for the Memorial and the Washington Monument. This shouldn't happen. This is where I see a walk inevitably occurring.

It should be remembered that Maya Lin saw this site as a living park, not a memorial grove. She envisioned a grassy hillside on which families would picnic and children would play, a living memorial at which to experience both the solemnity of lives lost and in life enjoyed. The desire to add a sculpture now, and perhaps more in the future, implies that what is now at the site is somehow incomplete. The fact of hundreds of thousands of visitors to the site over the past five years would say that is not so.

Additionally, the design community has been consistently laudatory. Memorial sculptures are symbolic. The sculpture of the servicemen now at the site stand for all.

The proposed sculpture is also symbolic, though for a group it isolates itself. The wall is not symbolic -- at

least not in the sense of our familiar vocabulary of symbols. It is wretchedly specific. The individuality of the names, the specifics of nationality evidenced by the names, have a power beyond symbolism. The Memorial as it exists is unique and should remain as it was designed.

CHAIRMAN BROWN: Thank you very much.

MR. DOUBEK: Mr. Chairman, it happened late last evening that I received a call from Maya Lin, the designer --

CHAIRMAN BROWN: Her letter has just come in.

MR. DOUBEK: I saw that the letter had come in and I thought in the interest of simply public perception that the letter could be read aloud.

CHAIRMAN BROWN: All right, let's read it into the record.

It is from Maya Ling Lin, to The Commission of Fine Arts.

To the Members of the Commission:

I spoke before you five years ago about the dangerous precedent being set by the addition of new sculptures to the Memorial's design -- I think at this point that danger is clearly evident.

I am as opposed to this new addition as I was to

the last. I cannot see where it will all end. I could think of numerous other groups that might also like to be represented pictorily, and I wonder once you start making individual concessions to these groups who is to say which groups should be allowed to become a part of the Memorial and which should not.

The three earlier statues were added before the walls were constructed, well before people had come to visit the Memorial; they were added in haste by those who did not visualize what the Memorial would be. This is no longer the case. The Memorial has existed peacefully for five years. The number of visitors should attest to its acceptance. It is not the - quote - black gash of shame and sorrow - close quote - that some people thought it would become. Instead, as you have seen, it is a living wall, people react with it, bringing emotions and memories to it, placing themselves within its chronological order, and finding their own time upon the wall. It heals the living and it is representative of all those who served.

The Memorial was dedicated and given over to this

country in 1983. I see no reason to add anything more to the design

Maya Ling Lin

MR. ATHERTON: We also apparently have received additional letters in opposition to this proposal, one from Wolf von Eckardt, architectural critic, and one from Mrs. Robert Kendig, and one from Mr. Earl Stock, Jr., who supports the idea of a memorial, but not this particular design, and we also have had one call this morning from a former Red Cross nurse, Wendy Wendler, in opposition to this proposal.

CHAIRMAN BROWN: All right. We now have a chance to have members of the Commission comment, if anyone wishes to do so.

MR. PORTERFIELD: I would like to say something.

I agree with what Joe Brown had to say about this design, and I can't say it any better than he has. He knows this project intimately. It was designed as a whole, and we can all attest to its success. It is an absolutely unparalleled emotional experience to go to the site today.

I would also say, on the other side of this, that this is not going to achieve what its proponents hope that it will, simply because the design of this is an, essentially,

sequential event, and it has its emotional impact and its recognition because of that sequence of events.

The design deliberately blocks the view of it as one enters, which it rightfully should do, and one comes in in this direction and it ends with this event here. This means that there is a very strong possibility those coming in that direction will never even see the piece of sculpture.

There was emphasis put on the fact that if one was at the site looking back toward the wall, that would be a rather dramatic view, and I agree with that,but the way it is designed is there is no reason why a person moving through this site is even going to look back at this point and the approach to it is that after you get here, where your attention is drawn to the other monument, the Lincoln Memorial, so that you must know it is there, you mist be given a map to it, to travel down this walkway and find it, so I think aside from what it might do to destroy the dynamics that are here by setting the precedent of putting other artifacts at the Memorial, I think that it will also not succeed as a monument itself.

CHAIRMAN BROWN: Any other members have any comment? Carolyn.

MS. DEAVER: Well, I think this is really a very difficult decision to arrive at, but I have to go back to my initial instinct, which happened before I was even on the Commission, when there was the controversy of the additional sculptural piece to the design, and at that point I must say, Mr. Hart, I was not in favor of the addition of your sculpture. I felt that it was an unneeded clarification of something that could be revealed personally.

I, too, must say I was wrong. I think the sculpture enhances it, but I think it is now complete. It makes a statement, and I just feel that it should be left as is.

CHAIRMAN BROWN: Diane.

MS. WOLF: I would like to study it further.

CHAIRMAN BROWN: Rick.

MR. HART: Well, I can just candidly share with everyone my experience. When we conceded the sculpture as an addition, the question arose as to how to portray -- what did you do for the entire group of Vietnam veterans, that entire population. There are a vast number of ethnic entities, as well as job entities, and so on and so forth, and it was a very difficult decision as to how to pick among those and

do something which would be appropriate as a symbol for all.

There were two choices you could make. You have to make a choice between a symbolic work or trying to do something which is literally depictive of everybody who participated in proper proportion. We made the choice of doing something, which was fully symbolic, of doing the "grunts", that group of Vietnam veteran population that bore that greatest burden as a symbol for the entire population, so even though we had, like Bob Doubek said, Navy pilots, Air Force pilots, any innumerable groups who have a very strong claim to a depiction there, we had to stop at the idea of doing something that was symbolic of the whole group. That choice has been made.

In terms of the design relationships, as everyone knows it was extremely difficult what we went through, and everyone here is pretty much aware of the years and months of anguish and pain and misery that we went through to try to come up with the solution of the relationship of the figurative sculpture and deep magnetic power of the wall itself, but we succeeded. There is an extremely fragile balance between these two elements, and it is that fragile balance that is the success of that relationship. I think that the whole is

is greater than the sum of its parts because of that relationship. But I believe that if other focal elements are brought into play that all else will be demolished.

I am not opposed to anyone having a design relationship with the Memorial, but I do just want to share with you those candid convictions about the success of the Memorial and why it is a success and what went into it.

CHAIRMAN BROWN: Okay.

Well, I have been very moved by all of this testimony. Obviously this is an enormously impressive reocrd of service that we are being asked to consider here. I would submit there are, of course, other enormously impressive records of service which are somehow involved in the three million people who did serve in the armed forces and the fifty-four thousand, or whatever it is, who actually gave their lives and whose names are recorded, including the names of the women whose lives were lost and whose names are inscribed on that wall. So I think, as I heard Senator Durenberger say, women's sacrifices are unrecorded, I think that that really misses the point. It does go to this basic question of symbolism.

As Ms. Boulay pointed out, she considers the

stethoscope on this design submission to be symbolic of the whole process of listening and hearing, and I would hope that if one has that kind of breadth of mind, one could understand that the figures that are there now are symbolic of humankind and everyone who served.

I think that as a Commission we have to deal with this in design terms, recognizing that there are these risks to the future. I think, obviously, people whose every day business is to be in a legislative body and add amendments on, hoping to improve legislation over the years, are operating in a different sphere from works of art, which are not subject to that process, and the concept of completion is one that I think is crucial here.

The word that the proponents of this change have been using is to make it "complete". I hope that they can recognize that it probably does the opposite. It dramatizes one more way the "incompleteness", if you are going to look for literal representations, as I would predict from many of the Americans who have already spoken up -- the Park Service has even heard from Scout Dogs Associations -- will never end. You have a big forest there, you have lots of room, and once you start, you do get a proliferation.

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Congress has addressed the issue of proliferation of memorial elements and they have passed legislation very recently in the Commemorative Works Act which specifically tries to apply a brake to this system. At the same time the Congress has recognized the importance of women in serving their country in the armed services, and there has, as was mentioned, been recently passed an Act on behalf of a memorial on just this subject, and that would seem the way to approach it, to do it from the beginning so that one has a sense of doing an integrated design solution that could give women the dignity, which I feel an afterthought, sort of a put-down, almost a ghettoization of them in this context, will end (up) not doing. And so, I suppose, I come at it much the way that Joe Brown did, that this really isn't good enough for the amount of service that women rendered in the Vietnam War, and most certainly render and continually increasingly render in our armed services.

Roy, I am sorry, I forgot to ask whether you had any comments.

MR. GOODMAN: When you are through, I have just one brief comment.

CHAIRMAN BROWN: Go ahead.

MR. GOODMAN: Is this the moment?

CHAIRMAN BROWN: Sure.

MR. GOODMAN: This is a difficult decision, and I think if one were to make it solely on the basis of the esthetic balance of the Memorial, there would be very serious hesitation about changing its equilibrium. I am very conscious of that argument. But I think each of us, perhaps subject to his own personal frame work of experience -- it happens that I am the son of an individual who was a Naval surgeon who was entrusted with the lives of men who were wounded in the first terrible rate of casualties in the 2nd World War, at Guadalcanal, because my father was Chief of Surgery at the Mobile Naval Base, and from whom I learned secondhand from him of the extraordinary contribution made in that war by Navy nurses. Also, I am deeply conscious of the fact that there is an unintended balance in the recognitions which the role of women has received in the overall complex of memorials in the nation's capital.

There is also the charge that decisions are made on the basis of politics. That is inevitable in a free democratic society, but I don't think the fear of being charged with making political decisions should obfuscate our

our objectivity in trying to analyze something of this sort, and I must say that although, had I been asked to vote at the very beginning of this meeting, I very probably would have allowed my concern for the esthetic balance to be the predominant theme. I have been profoundly moved by the presentation that has been made by the group in favor of this project, and since ours is a business of making difficult decisions, I would find that I would come out on the other side of this and would vote in favor of the inclusion of what I regard as a deeply moving and, in the total balance, highly appropriate memorial recognition of the real role of women in the Vietnam War, and, indeed, in many wars.

MS. WOLF: I think perhaps you were out of the room when we discussed that there be a memorial to all women who served in the armed forces.

MR. GOODMAN: Yes, I heard several references to that. That is at some distant time in the future. It is at the moment a problematical question. I don't think it is anything concrete we can count on, unless you know something I don't.

MS. WOLF: I understand that the law has been passed.

MR. GOODMAN: The passage of the law and creation

of the memorial are two different matters.

MS. WOLF: I do believe that it is proceeding.

MR. J. BROWN: My understanding is Congress has authorized a group to put together a memorial, and I believe they have five years in which to come up with a design and raise a significant amount of money, and it may well be that there will be a memorial, and I am glad to hear you and, I think, the others recognize that the memorial is due. On the other hand, there are many slips between the cup and the lip, and there may not be such a memorial. I think it would be appropriate for the group to perhaps reflect on the very difficult issue you have here and think about what is possible now in the context of a very difficult situation that this country went through, and I think the history that you all have gone through of contention about the memorial reflects the feelings of the country about the war, and changes have been made. The memorial, as Maya Lin said, is a living object. It struck me as living in a different way than people picknicking on the grass and looking at the names of my colleagues and comrads no longer here. It is like a growth organically. Mr. Hart's statue was not contemplated in the original design, but it is there and it is very satisfactory.

Who knows -- perhaps in the future other things will happen. Trees will die and new trees will have to be planted. That kin- of organic growth, reflecting what the country stands for, it seems to me, Mr. Chairman, is what your Commission should really reflect on.

CHAIRMAN BROWN: I think this is a key issue. I am very sensitive to the people who have used the word "healing". I think that one great role that this memorial project has been able to fulfill is one of healing, and I would simply submit that if you don't allow the wounds to close and heal up, that if you go back and back and reopen it, that this purpose of healing will have been abrogated, and I foresee a long string of similar emendations on the basis of a misguided literalism in what this memorial stands for. It is written right in the English language, as it was in the original legislation, that it is dedicated to the men and women of America who have served this cause, and that American flag that flies over it I hope does still represent us all.

Well, I think we have a long agenda and a lot of other things to cover. We have given more time to this, probably, than any other subject since the Vietnam Memorial came up. I think that it is appropriate to vote, if anyone

would like to make a motion.

MS. DEAVER: You want to make the motion?

MR. PORTERFIELD: I move that we disapprove this proposal for the Vietnam Memorial.

CHAIRMAN BROWN: Do I have a second?

MS. DEAVER: I second it.

CHAIRMAN BROWN: All in favor of the motion?

MR. HART: Abstain.

CHAIRMAN BROWN: Mr. Hart has abstained.

MR. GOODMAN: Opposed.

CHAIRMAN BROWN: Thank you very much everybody.

VOICE: What was the vote?

CHAIRMAN BROWN: The vote was three to one against. I only vote to break a tie.

(Record temporarily suspended)

CHAIRMAN BROWN: Back on the record.

In discussing the parliamentary procedure, whether it is appropriate or not for the Chairman to vote, the members thought it was and, therefore, the Chairman casts his vote against the proposal, which makes the talley four to one opposed, and Mr. Goodman opposed it and Mr. Hart abstained.

Let's go to the next submission, the Department of

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS MAY 17, 1910

J. CARTER BROWN, Chairman

CAROLYN J. DEAVER
ROY M. GOODMAN
FREDERICK E. HART
NEIL H. PORTERFIELD
PASCAL REGAN
DIANE WOLF

CHARLES H. ATHERTON, Secretary

EXHIBIT A-3

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006
202-566-1066

28 October 1987

Dear Mr. Hodel:

I am writing in reply to your letter of 21 October 1987 requesting the Commission consider the addition to the Vietnam Veterans Memorial of a statue representing women who served in the armed forces in Vietnam.

The Commission met to consider this project the following day. Our deliberations were preceded by extensive testimony both for and against this proposal and a site visit by the members of the Commission to see the specific location that had been proposed. As a result of these deliberations, I regret to report that the Commission was unable to approve the addition of another statue to the existing memorial.

Our reasons are essentially two-fold:

First and foremost, the Commission views the memorial in its present form as complete, and thinks that any new element will only serve to diminish the overall impact the memorial now has.

The Memorial bears a dedication specifically to "the men and women of the armed forces of the United States who served in the Vietnam War." When the issue of adding statuary to the basic memorial first arose, the proponents of this addition were faced with the obvious question of how all the component groups, the several branches of service, the multiplicity of occupations, and ethnic and physical types could ever be literally represented. The only answer of course was that they could not, and that symbolism, with the part standing for the whole, was the only solution. Although many lives were lost in other areas of the military conflict none bore the brunt of battle more than the infantrymen who fought in the jungle; thus they were chosen to represent all those who participated in the war effort. I am sure you will agree that the three foot-soldiers in combination with the names on the wall make a very powerful and moving statement. If we are now to begin a process of recognizing other individual groups (and no one knows where the end would be) the Commission feels that each addition will further dilute and weaken the great strength now expressed in the design.

Secondly - the Commission believes that any added elements such as the proposed statue will have the appearance of an afterthought no matter how carefully designed or located, and that they would more than likely prove to be anticlimactic and disappointing, which would be a very sad thing.

In the current proposal, this probability is further heightened by its location and its weak relationship to the main path of visitor circulation. As a result of the need to prevent the new statue from conflicting either with the wall or existing statue of the three soldiers, a site was chosen that in fact does not connect to the natural flow of people, but is off to the side on a walk that leads away from the memorial; the statue would thus be isolated with little physical or emotional connection to the other elements.

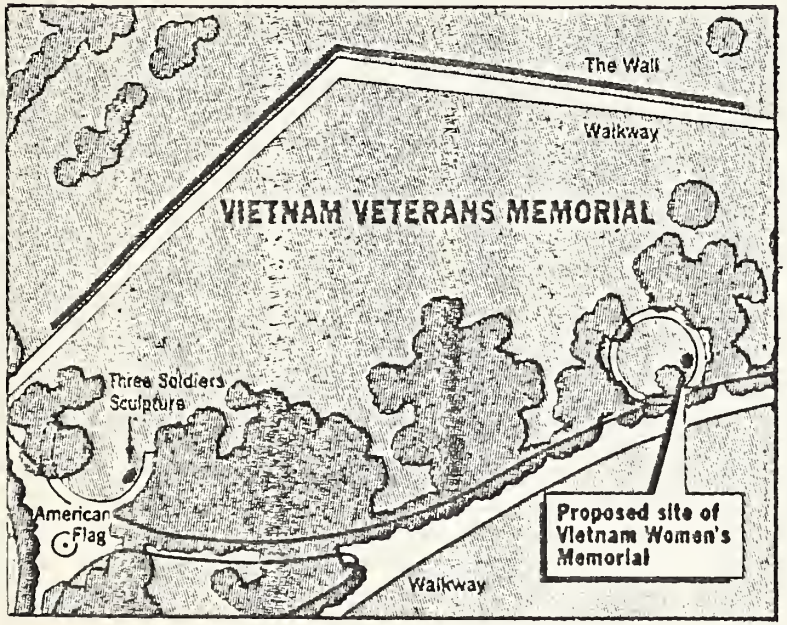
We support the recognition of women's contributions to the Vietnam war, and can only urge that everyone put their efforts into creating a memorial, not only to those who served in Vietnam, but to all women who were engaged in our military conflicts over the course of this country's history.

Appropriately, with your personal support and that of the President and the Congress, the authority already exists to erect such a memorial, and I hope the considerable energy and dedication of those supporting the recognition of the role of women in Vietnam can be directed to this larger effort of honoring all women who have served.

Sincerely yours,

J. Carter Brown
Chairman

The Honorable
Donald P. Hodel
Secretary of the Interior
18th and C Streets, N. W.
Washington, D. C. 20240



BY MICHAEL DREW—THE WASHINGTON POST

Cityscape WASH. POST 22 OCT. P. E1

Women and the Wall

Memorial Proposal: Honor Without Integrity

By Benjamin Forgey
Washington Post Staff Writer

It has the lofty ring of a just cause, but the proposed Vietnam Women's Memorial, which has been approved by the secretary of the interior and which will be considered today by the Commission of Fine Arts, is not a very good idea. To be precise, it's a bad one.

This is not to say that the women who served in the U.S. armed forces in Vietnam were not brave, did not perform essential duties, do not deserve our respect. It is simply to point out that if our female veterans deserve more conspicuous honor than they already have received at the Vietnam Veterans Memorial in Constitution Gardens, where the names of the eight female dead are inscribed along with those of their

See CITYSCAPE, E11, Col. 1

EXHIBIT A-4

WASH POST 22 OCT 87

The Women's Memorial

CITYSCAPE, From E1

male counterparts, then they should be given such honor elsewhere.

To add a statue of a nurse to that extraordinary memorial—the central feature of this misguided proposal—would create a serious symbolic imbalance in one of the nation's preeminent commemorative places. The project raises questions of proportion, of political judgment, of precedent, of placement, of procedure.

The issue of proportion should have been obvious to Interior Secretary Donald Hodel and to all of the senators and representatives who have endorsed the idea, but, of course, it wasn't. With their hearts in an idealistic stratosphere and their minds firmly on the female half of the electorate, they took the easy way out.

This is not so much a question of numbers—although it's true that fewer than 10,000 American women served in Vietnam during the years that nearly 3 million men did tours there—as of symbolic integrity. There is just no way the statue of the nurse will not be perceived as a separate-but-equal counterpoint to the three bronze soldiers already at the site.

There still are people who will argue that the site now comprises two memorials—Maya Lin's competition-winning design for the V-shaped wall of polished black granite, and the three infantrymen by sculptor Frederick Hart (now a member of the Commission of Fine Arts). And there is no gainsaying the irony that, by forcing the installation of the statue, those who attacked Lin's design as incomplete created a precedent for adding figurative elements to the memorial.

But the memorial is complete. The siting of the three soldiers and the flag standard in a shaded alcove near the wall's western tip (a decision in which the Commission of Fine Arts played a paramount role) ensured that these elements would form an appropriate entry to the long and always moving march along the wall. And Hart's realistic figures face the wall with an ambivalent tension that enlivens the space between them.

If this is not a wholly satisfying union of abstract and figurative commemorative art, neither is it dissatisfying; my strong belief continues to be that over a long period of time the relationship between these elements will become increasingly symbiotic. In any case the symbolism is clear and complete: The wall and these soldiers, the point men of an infantry squad, are intended to stand for all who served.

This definitively cannot be said of the proposed nurse—she represents a special group. Furthermore, as designed by Minnesota sculptor Roger Brodin and sited by landscape architect Elliot Rhodeside, she would be just an isolated figure in the woods, with almost no psychological or physical relationship to the memorial as a whole.

After considering several places along the memorial's southern perimeter, Rhodeside selected a grove about as far from the wall as possible. This can be seen as becoming modesty, but it also can be interpreted as an acknowledgment that this figure really doesn't belong. "Why is this statue here?" will be a natural question—to which a cynic might answer, "Politics as usual."

A corollary question, of course, is if we begin to single out veterans by gender, why not select them by ethnic group? Why not an American Indian soldier, an Italian American? Or, if we begin to pay tribute to specialties such as medicine, why not others: why not engineers, or Seabees, or pilots, or supply sergeants? After all, there are spots along that tree-lined ridge sufficient for an entire platoon of figurative monuments.

It was to prevent this sort of proliferation that Congress last year adopted the Commemorative Works Act, which mandates congressional approval of all memorials in the nation's symbolic center. Initially, the National Park Service wisely maintained that such approval would be required for the Vietnam Women's Memorial, but the boss, Hodel, disagreed. Consequently, according to the original law providing for the Vietnam Veterans Memorial, this proposal now needs but approval by the Commission of Fine Arts and the National Capital Planning Commission.

It should be clear, however, that it's time to leave well enough alone. In this case, well enough is exceptional.

© ROGER BRODIN

Brodin's proposed statue.

EXHIBIT A-5

The Washington Post

AN INDEPENDENT NEWSPAPER

Leave the Vietnam Memorial Alone

ON FRIDAY we published a letter from a reader in Virginia in support of congressional efforts to alter the Vietnam Veterans Memorial. Two bills are pending, a Senate proposal to add a new statue honoring nurses who served in the Vietnam War and a House measure that would direct the placing of an American flag in the center of the memorial wall. Aesthetic and artistic judgments are not relevant in the debate, argued our reader, for "the Mall is not an art gallery."

We are among those who oppose any further tinkering with the memorial. There are practical reasons—why honor nurses, for example, and not American Indians or certain heroic units of the individual services? What precedent would be set for future statues, and how would each new addition affect the whole? The memorial already bears the names of all 58,156 fatalities of the war, including the eight women who were killed. And Congress, only two years ago, authorized the construction on unspecified federal land of a memorial to honor all women in the armed services. It is neither necessary nor sensible to change the Vietnam memorial for the purposes suggested.

But there are important esthetic considerations too, and they should not be brushed aside. The monument is a powerful and moving expression of the nation's respect for the men and women who died in Vietnam. It *is* a work of art, just as the Jefferson Memorial or the Daniel Chester French statue of Lincoln is. It was designed to evoke emotion and it does. It is insulting, even hokey, to contend that it needs a gigantic flagpole and banner to call forth the proper patriotic feelings.

The Mall and especially the monuments belong to all the people of the nation, but the citizens of this area take a special pride in the beauty of the capital city and the spectacular design of its public spaces. Two separate review panels, the Commission of Fine Arts and the National Capital Planning Commission, have been charged with preserving this legacy, and both are opposed to additions to the Vietnam Veterans Memorial "regardless of their design, location or subject matter." The monument has been complete for six years and is magnificent the way it is. Congress should leave this work of art alone.

THE COMMISSION OF FINE ARTS

ESTABLISHED • BY • CONGRESS • MAY • 17, 1910

708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

202-566-1066

EXHIBIT B

6 November 1987

Dear Mr. McCormick:

The Commission appreciated the opportunity to see plans for the proposed guard booth for the Arlington Cemetery Visitors Center at its meeting on 22 October.

We liked the simple and unobtrusive design and believe it should work out very well in the context of the Visitor parking facility. We also were glad to note that one of the drives was eliminated which should further simplify things.

Sincerely,

J. Carter Brown
Chairman

William N. McCormick, Jr.
Chief, Engineering Division
Directorate of Engineering and Construction
Department of the Army
Office of Chief of Engineers
Washington, D. C. 20314-1000

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708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

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EXHIBIT C

6 November 1987

Dear Mr. Faught:

On 22 October the Commission of Fine Arts reviewed a design for the proposed Communications and Automated Data Processing Facility to be constructed on the grounds of the Naval Security Station on Nebraska and Massachussetts Avenues, N.W..

I am pleased to report that the Commission found no objection to the design of the facility. Even though the visibility of the proposed structure from public space is limited, we think the design is compatible with its surroundings in materials, scale and proportions.

Sincerely,

J. Carter Brown
Chairman

William D. Faught
Director, Installations
Department of Navy
Chesapeake Division
Naval Facilities Engineering Command
Building 212, Washington Navy Yard
Washington, D. C. 20374-2121

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708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

202-566-1066

EXHIBIT D

6 November 1987

Dear Jay:

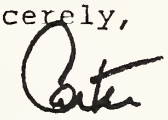
During our 22 October meeting, the Commission of Fine Arts had the opportunity to review the concept design for the proposed renovation of the Fireman's Fund Insurance Building on 7th and Indiana Avenue, N.W. and a major office building addition to its north.

Although we are happy to see proposals for this kind of development in the Market Square area, we found some details of the proposed addition may require more attention. We encourage further studies of the penthouse, making it more compatible with the rest of the lower elevations and a more pleasing background to the roof terrace and low scale surrounding buildings. This roof element is quite visible from various strategic locations in the area and, as such, requires a sensitive treatment of its elevations.

The proposed renovation work on the original Fireman's Fund Insurance Building is commendable and greatly helps maintain the character of the intersection. We would like to stress the importance of further historical research and authentic treatment of the replacement turret dome.

We are sure that the architects can find the appropriate design solutions to these situations. We look forward to review further developments.

Sincerely,



J. Carter Brown
Chairman

Mr. M. J. Brodie
Pennsylvania Avenue Development Corporation
1331 Pennsylvania Avenue, N.W.
Washington, D. C. 20004-1703

THE COMMISSION OF FINE ARTS

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708 JACKSON PLACE, N.W.
WASHINGTON, D.C. 20006

202-566-1066

EXHIBIT E

6 November 1987

Dear Jay:

During its meeting of 22 October, the Commission reviewed a concept design presented by George Hartman, the architect, for Phase II of the Pennsylvania Triangle project on Sixth Street and Indiana Avenue, Northwest. The submission was approved for design development with a recommendation for additional study on how the proposed colors relate to the site. Primary concern centered on brick color and details. Though the building is technically off the Avenue, it is quite large and could, if too dark in color, loom above the smaller lighter structures between it and the Avenue.

The Commission looks forward to review of design details and material samples. Should questions arise, the staff will be available to you.

Sincerely,

J. Carter Brown
Chairman

Mr. M. J. Brodie
Pennsylvania Avenue Development Corporation
1331 Pennsylvania Avenue, N.W.
Washington, D. C. 20004-1703

EXHIBIT F

AGENDA ITEM EXHIBIT
COMMISSION OF FINE ARTS

22 October 1987

NO.	ADDRESS AND OWNER	PROJECT
O.G. 87-196	3307 M Street, N.W. Colonial Georgetown Associates	Raze

ACTION: No objection to issuance of permit to raze ca. 1950 commercial structure built for automobile sales and service. Building is not in character with historic district and does not contribute architecturally or historically as an individual building. Concept designs shall be submitted to Commission for review and approval for new structure not to exceed three stories in height. Note is made of a community request that there be archeological records kept during demolition and excavation work.

O.G. 87-197	1213 Bank Street, N.W. Colonial Georgetown Associates	Raze

ACTION: No objection to issuance of permit to raze ca. 1920 commercial structure built as a garage and storage facility, and recently used for retail sales and personal services. Building is not in character with the historic district and does not contribute architecturally or historically as an individual building. Concept designs of replacement buildings shall be submitted to Commission for review and approval for a new structure not to exceed three stories in height. Note is made of a community request that there be archeological records kept during demolition and excavation work.

S.L. 87-137	25 Louisiana Avenue, N.W. International Brotherhood of Teamsters	Addition - conceptual

ACTION: Superseded by case number S.L. 88-14.

NO.	ADDRESS AND OWNER	PROJECT
S.L. 88-01	5th and H Streets, N.W. Chinese Consolidated Benevolent Association	Designs for proposed gateway

ACTION: No objection to issuance of permit for proposed Chinatown gateway as shown in drawings received and dated 7 October 1987.

S.L. 88-03	Warner Theater Kaempfer Company	Addition and alterations

ACTION: No objection to concept of alteration, two story addition on existing building and new multi-story structure as shown in drawings received and dated 7 October 1987. Final working drawings should be submitted to the Commission of Fine Arts for review and approval.

THE COMMISSION OF FINE ARTS

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WASHINGTON, D.C. 20006

202-566-1066

EXHIBIT G

6 November 1987

Dear Mrs. Pope:

At its meeting on 22 October the Commission of Fine Arts reviewed designs for a national medal honoring composer Aaron Copland.

The members were very pleased with the designs, particularly the portrait of Mr. Copland, and recommended only one modification: that the lettering on the reverse side be adjusted so that the words "American music" are not upside down.

Sincerely,

J. Carter Brown
Chairman

The Honorable
Donna Pope
Director of the Mint
Department of Treasury
U. S. Mint
Washington, D. C. 20220

MEETING:

19 November 1987